



**Grade 5**

**Unit 5** | Teacher Guide

**Poetry: Collage of Words**

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**Poetry:**  
Collage of Words

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ISBN 978-1-68391-785-4

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# Introduction

## POETRY: COLLAGE OF WORDS

This introduction includes the necessary background information to teach the Poetry unit. This unit contains thirteen daily lessons, plus two Pausing Point days that may be used for differentiated instruction. Each lesson will require a total of 90 minutes. The thirteenth lesson is a Unit Assessment devoted to a culminating activity.

As noted, two days are intended to be used as Pausing Point days. You may choose to use both days at the end of the unit, or you may use one day immediately after Lesson 6 and one day at the end of the unit. If you use one Pausing Point day after Lesson 6, you may administer Activity Page PP.1 to assess students' understanding of the content at this midpoint, or you may use the days to focus on writing, spelling, grammar, or morphology skills covered in Lessons 1–6. It is recommended you spend no more than 15 days total on this unit.

## WHY THIS POETRY UNIT IS IMPORTANT

For many readers—adults and children alike—poetry can be challenging. Readers often find poems inaccessible and suspect that they contain secret meanings they cannot decode. In fact, poetry's reliance on symbolic and figurative language opens up rather than closes off meaning, giving readers the power of personal interpretation. This unit teaches students tools and strategies for approaching poetry, training them in the methods and devices poets use and equipping them to read and interpret both formal and free verse poems. It gives them continual opportunities to create poems themselves, allowing them to practice what they have learned.

While you will need to provide copies of most poems in this unit, poems in the public domain are printed in the Poet's Journal. Some of the poems in this unit can be found online or from other sources, such as the library. For ease of identification, we have indicated for each lesson, in the "Poems Chosen" section below, if the poem needs to be sourced from elsewhere.

The poems in this unit are drawn from various literary traditions over the last several centuries, and they range from William Blake's 18th-century verse to the work of such contemporary writers as Virgil Suárez and Marie Howe. We have not chosen poems written specifically for children; instead, we have selected poems both younger and older readers will enjoy. The poets come from many backgrounds and nations: the poets included are of European, Middle Eastern, African American, Native American, and Hispanic descent. The poems themselves are similarly diverse; some employ precise meter and rhyme schemes, while others use free verse and experimentation. Uniting them all is their engagement with language and its potential.

A central goal of this unit is teaching students how to explore that potential. American poet Emily Dickinson once compared poetry to “possibility,” perhaps a surprising metaphor in her time, but one that is apt. Poems are often ambiguous, using figurative language to yoke together apparent opposites, to allow imagination and creativity to flourish, to startle readers with glimpses of the world as it might be. Rather than conceal one secret meaning, available only to privileged readers who understand how to unlock a poem, the best poems open themselves to many possible interpretations. To that end, this unit encourages students to express their views on a poem and it shies away from listing one “correct” meaning. That’s not to say that wrong interpretations are impossible—Walt Whitman, who died in 1892, did not write poems about World War I. Many student responses, however, are valid, so long as those interpretations are rationally supported by evidence from the poem’s text.

This unit, which focuses on poetry, routinely encourages and enables students to read texts closely and carefully. To accomplish that, and in recognition of the differences between poetry and other genres of writing, this unit’s structure, materials, and activities differ at times from those of other units. Throughout the unit, students practice close reading and writing. They learn about many of the formal elements of poetry as they identify those elements arising organically from the text. They also pair that work with writing poetry themselves. This allows them to demonstrate their understanding and analysis of the poems through creative application and to become detailed writers. In turn, this bolsters their ability to analyze others’ writing. These activities offer students a number of tools with which to approach poetry, building their confidence to interpret poems and their engagement in the task.

The poems that students will be reading and discussing in this unit provide opportunities for students to build content knowledge and draw connections to the social studies subject area. While the lessons do not explicitly teach the Texas Essential Knowledge and Skills standards for Social Studies, there will be times throughout the unit when you may wish to build on class discussions to support students in making cross-curricular connections to the strand of Culture from the social studies discipline.

## Poems Chosen

This unit uses a variety of poems. Below are brief explanations for our selections. All of our poems have also been analyzed for complexity and chosen for their diversity and interest. These poems are particularly good preparation for the complex texts, vocabulary, and form students will encounter in Grade 5 and beyond.

### Lesson 1

Denise Levertov's "To The Snake" offers students an engaging introduction to poetry, presenting a straightforward narrative in an accessible tone. The apostrophe form serves as a useful model for students who are new to poetry, and the contrast between what the speaker feels and what she tells her friends offers students the opportunity to consider her personality and motivation. The poem can be sourced online or from other resources.

### Lesson 2

In William Carlos Williams's poem "This Is Just to Say," the speaker uses everyday language to confess to eating someone else's plums. The act stands juxtaposed between illicit and innocent; the speaker's tone and diction suggest that he understood the consequences of his action yet did not regret it. Students will use this poem as a springboard for discussions of tone, considering to what extent, if any, the speaker presents a sincere apology. The poem can be sourced online or from other resources.

Kenneth Koch's "Variations on a Theme by William Carlos Williams" poses a playful reiteration of Williams's form. Koch's poem heightens the absurdity of the speaker's actions and thereby the divergence between the tone of the poem and its stated apology. This poem offers students a model for their own poems focused on tone. The poem can be sourced online or from other resources. Please note that for the activities in this unit, you will only be using an excerpt (the first section) of the poem.

### Lesson 3

Walt Whitman's "When I Heard the Learn'd Astronomer" approaches nature as a field for learning and discovery, juxtaposing a night spent studying the stars with an afternoon in a lecture hall. The speaker celebrates the natural world and all he may learn from it, and the poem introduces anaphora, which students will model in their own creative works.

## Lesson 4

Marie Howe's "The Copper Beech" exemplifies the association between poetry and the pastoral in its presentation of a speaker who retreats to her favorite tree for solitude and solace. The speaker notes the tree's individualism while modeling her own. The poem also introduces students to figurative language such as similes. The poem can be sourced online or from other resources.

Naomi Shihab Nye's "My Father and the Figtree" proceeds similarly, looking at the connection between people and the natural world. In the case of Nye's father, the fig tree represents his homeland and his childhood. The poem continues the lesson's presentation of similes, and it also introduces symbolism to students. The poem can be sourced online or from other resources.

## Lesson 5

Robert Frost's "Snow Dust" presents students their first rhymed poem and allows them to begin learning about rhyme schemes. Its rhythm and meter offer a formal contrast to the earlier free verse poems, and the speaker's willingness to find levity in everyday events offers students the opportunity to study character development.

## Lesson 6

Emily Dickinson's poem "#359" (sometimes referred to by its first line "A Bird came down the Walk—"), introduces slant rhyme, metaphor, and other examples of figurative language. The poem's syntax challenges students to read closely, while its metaphors require similar attention. As suggested by Dickinson's definition of poetry, included in the unit introduction, this poem helps students explore the metaphorical possibility inherent in poetry.

## Lesson 7

Dan Gerber's poem "Advice" offers a poignant interaction between father and son, showing how one generation passes wisdom to the next. The poem's use of the implied metaphor between worms and hurtful words offers students the chance to further develop their understanding of this poetic device, while the poem's subtle and nuanced portrayal of the father allows students to reflect on how Gerber uses small details to demonstrate character traits. The poem's straightforward diction and matter-of-fact tone belie its complexity; however, it remains accessible to readers and rewards their close attention. The poem can be sourced online or from other resources.

## Lesson 8

Simon Ortiz's "Traveling" offers a nuanced and poignant glimpse of a man who uses the Veterans Affairs Hospital Library to learn about new places throughout the world, helping him travel mentally to a wide range of places and thus to momentarily escape his surroundings. The poem's subtle details help characterize this man, offering students the opportunity to practice attentive and careful reading and to consider how each element of a poem helps shape the poem's overall meaning. The poem can be sourced online or from other resources.

## Lesson 9

Elizabeth Bishop's "One Art" remains perhaps her most widely known work (and even appeared in a feature-length film), yet this poem bridges popular appreciation and critical attention. Bishop's poem is an exemplary villanelle, a poetic form used infrequently due to its rigorous structure—the 19-line form uses only two rhymes throughout and requires that poets repeat one or more lines in each stanza.

This poem approaches the form masterfully because its content is so well chosen. The speaker, often presumed to be Bishop herself, offers a rumination on loss that moves from the blithe and indifferent to the poignant and arresting. "The art of losing isn't hard to master," the speaker begins, and we believe her so long as she speaks of the errant hour and misplaced keys. When the poem shifts to a "lost" person, however, we recognize that the casual insouciance of the opening lines belies a much deeper grief, one the author struggles to keep at bay. The poem can be sourced online or from other resources.

## Lesson 10

Carrie Allen McCray's "Strange Patterns" comments on early twentieth-century race relations in the United States. Rather than offering a polemic argument, McCray presents two scenes from her childhood, employing parallel structure to show the similarities and differences between scenes. Her poem's nuance reminds students that not everything must be stated explicitly—one important task poets face is knowing when to trust readers to make inferences from the provided material. The poem can be sourced online or from other resources.



## Lesson 11

Virgil Suárez's "Isla" depicts a multilayered alienation—that of adolescence and that of the immigrant. The speaker's ability to empathize with monsters such as Godzilla demonstrates the extent to which he feels monstrous, displaced into a community whose language he does not speak or understand. Suárez's poem carefully reveals that the mother, too, understands monstrosity, although she sees it as rooted not in herself or her son but in their homeland. The poem thus demonstrates how two characters respond differently to the same text and shows how a character's perspective or point of view shapes their reactions and understanding. The poem can be sourced online or from other resources.

## Lesson 12

Lawrence Ferlinghetti's "Constantly Risking Absurdity (#15)" dances through the responsibilities and perils of being a poet, using the extended comparison of poets to tightrope walkers to underscore the difficulty and promise of poetry. Ferlinghetti's descriptions of poets walking the taut tightrope of truth in hopes of catching beauty offer both allusion to and revision of the relationship John Keats described between the two entities in his poem "Ode on a Grecian Urn." Here, truth and beauty are not synonymous, but work in concert, as the poet uses one to access the other. Ferlinghetti's work not only reminds students of poetry's challenges, but also its lofty aims. The poem's structure also expands the formal possibilities students have encountered, demonstrating that lines of poetry need not be tightly confined but may wander across a page, celebrating its spaces the same way an acrobat's jumps demonstrate his delight in the air through which he moves. The poem can be sourced online or from other resources.

## Prior Knowledge

Students who have received instruction in the program in Grades K–4 will already have pertinent background knowledge for this unit. For students who have not received prior instruction in the program, introductory knowledge is covered in Lesson 1.

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## READER

The *Poet's Journal* serves as the student workbook and contains activity pages tied to each instructional lesson. Activity pages in the *Poet's Journal* provide additional practice for students to review material, answer questions, complete comprehension activities, and compose original writing.

A key aspect of the poetry unit is encouraging and equipping students to write original poems. This not only allows for creative and imaginative expression, but also affords students the opportunity to implement the poetic devices they learned in the reading components of each lesson. The writing portion of the poetry unit allows students to apply their new poetry knowledge, further solidifying their understanding of the craft of poetry. Throughout this unit, students will practice using the poetic devices exemplified by each poem. They will compose rhymes, similes, and metaphors; use repetition, anaphora, and alliteration; and, plan, draft, and revise several original poems inspired by the poems studied in this unit.

The *Poet's Journal* has been designed to reinforce the unit's integration of reading and writing poetry. The journal resembles a writer's notebook rather than a textbook or student workbook. By synthesizing reading materials, comprehension activities, and writing components, the *Poet's Journal* indicates the extent to which reading, writing, and understanding poems are inherently connected. The *Poet's Journal* also contains extra pages to encourage students to compose their own poems—something the unit's final lesson will set them up to accomplish.

The *Poet's Journal* also identifies two types of vocabulary: Core Vocabulary and Literary Vocabulary. Core Vocabulary words appear in the poems and are needed to understand their meanings. These words are defined for students, and each lesson offers teachers the opportunity to define and emphasize Core Vocabulary words in conjunction with a reading of the poem in which they appear. Literary Vocabulary words are terms used primarily in reading and interpreting poetry; they are introduced directly in the lesson. Both sets of vocabulary are defined in both the lesson in which they appear and in the *Poet's Journal* glossary.

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## WRITING

In the writing lessons of this unit, students work either independently or collaboratively to create original poems that model the structure and style of those studied in each lesson.

Earlier grades in the program include five steps in the writing process: planning, drafting, revising, editing, and publishing. Beginning in Grade 4, the writing process expands to include the following components: planning, drafting, sharing, evaluating, revising, and editing (and the optional component of publishing). In Grades 4 and 5, the writing process is no longer conceptualized as a series of scaffolded, linear steps (an important change from the Grade 3 writing process). Rather, students move between components of the writing process in a flexible manner similar to the process mature and experienced writers follow naturally. (See Graham, Bollinger, Booth Olson, D'Aoust, MacArthur, McCutchen, and Olinghouse [2012], for additional research-based recommendations about writing in the elementary grades.)

Writing lessons include multiple opportunities for peer collaboration and teacher scaffolding. Additionally, when students write, you should circulate around the room and check in with students to provide brief, targeted feedback.

In addition to specific writing lessons, there are numerous writing opportunities throughout the program. For example, students regularly engage in writing short answers in response to text-based questions. In these writing opportunities, students will focus on the use of evidence from the text and individual sentence construction. Please encourage students to use the Individual Code Chart to spell challenging words while they engage in these writing activities.

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## FLUENCY SUPPLEMENT

A separate component, the Fluency Supplement, is available on the program's digital components site. This component was created to accompany materials for Grades 4 and 5. It consists of selections from a variety of genres, including poetry, folklore, fables, and other selections. These selections provide additional opportunities for students to practice reading with fluency and expression (prosody). There are sufficient selections so you may, if desired, use one selection per week. For more information on implementation, please consult the supplement.

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## DIGITAL COMPONENTS

A wide range of supplementary materials are available online. These include “Reading Poetry,” a guide to reading poetry aloud, which is accompanied by multimedia examples, critical commentary on each poem in the unit, and additional resources.

Whenever a lesson suggests you display materials, please choose the most convenient and effective method for reproduction and display. Some suggestions include making a transparency of the material and using an overhead projector; scanning the page and projecting it on an interactive, electronic surface; or writing the material on the board/chart paper. In addition, teachers should ensure that grade-appropriate writing paper is readily available to students.

Supplementary materials are available on the program’s digital components site.

## 1

# “To the Snake”

## PRIMARY FOCUS OF LESSON

### Reading

Students will identify and define the basic elements of a poem’s structure and discuss specific poetic devices used in Denise Levertov’s poem, “To the

Snake.” **TEKS 5.6.E; TEKS 5.10.E**

### Writing

Students will compose their own apostrophe poem. **TEKS 5.12.A**

## FORMATIVE ASSESSMENT

### Poet’s Journal 1.1

“**To the Snake**” Students answer poetry comprehension questions after reading Denise

Levertov’s poem, “To the Snake.” **TEKS 5.10.E**

### Poet’s Journal 1.2

**Independent Writing Practice** Students will use a planning and drafting guide to create their own animal

experience poem. **TEKS 5.12.A**

**TEKS 5.6.E** Make connections to personal experiences, ideas in other texts, and society; **TEKS 5.10.E** Identify and understand the use of literary devices, including first- or third- person point of view; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

	Grouping	Time	Materials
<b>Reading (65 min.)</b>			
Introduction to Poetry	Whole Group	15 min.	<input type="checkbox"/> <i>Poet's Journal</i> <input type="checkbox"/> Denise Levertov's "To the Snake"
Building Blocks of Poetry	Whole Group	20 min.	<input type="checkbox"/> <i>Poet's Journal</i> 1.1 <input type="checkbox"/> Whiteboards /Index cards
Denise Levertov's "To the Snake"	Whole Group	30 min.	
<b>Writing (25 min.)</b>			
Apostrophe Overview/Brainstorm	Small Group	10 min.	<input type="checkbox"/> <i>Poet's Journal</i> <input type="checkbox"/> <i>Poet's Journal</i> 1.2
Writing Original Poems	Independent	15 min.	

## Why We Selected It

Denise Levertov's poem, "To the Snake," offers students an engaging introduction to poetry, presenting a straightforward narrative in an accessible tone. The apostrophe form serves as a useful model for students new to poetry to follow when writing poetry for the first time. Additionally, the contrast between what the speaker tells her friends and her true feelings offers students the opportunity to consider the speaker's personality and motivation.

### ADVANCE PREPARATION

#### Reading

- Read Denise Levertov's poem, "To the Snake," and the biography of Denise Levertov at the end of the lesson.

**Note:** During the Check for Understanding, students will need to determine if the certain orated statements are true or false. Students can do this by writing their selections on individual whiteboards. If whiteboards are not available, have students create TRUE/FALSE index cards to hold up as you make the statements.

#### Writing

- Arrange the class into groups before the beginning of the lesson.

#### Universal Access

#### Reading

- In this lesson, students will participate in a Think-Pair-Share activity where they speak to a classmate. Prepare students to engage with the content by doing/setting up the following sentence frames on the board/chart paper to provide students with a structure to formulate their thoughts and ideas:
  - I was scared when I \_\_\_\_\_, but felt happy/excited after.
  - Once, I did/saw/ate \_\_\_\_\_, which was frightening because \_\_\_\_\_, but I felt happy/surprised/excited after. Although I was nervous/frightened/apprehensive, I chose to \_\_\_\_\_, which made me feel \_\_\_\_\_ because \_\_\_\_\_.

## Writing

- In this lesson, students will work either with you, with a partner, or independently to complete Activity 1.2 in the *Poet's Journal* to compose their own poem.

## VOCABULARY

### Core Vocabulary

- Review these words, which are defined in the glossary at the back of the *Poet's Journal*.

**glinting, adj.** sparkling or shining

**pulsing, adj.** throbbing rhythmically, like a heart beating

**wake, n.** a trail of disturbed water or air left by the passage of a ship or aircraft

### Literary Vocabulary

- Review these words, which are introduced throughout the lesson and defined in the glossary at the back of the *Poet's Journal*.

**apostrophe, n.** writing that addresses a person or thing that is not present

**content, n.** the words or subject of a piece of writing

**form, n.** the shape, structure, or appearance of a piece of writing

**line break, n.** the place where a line ends

**stanza, n.** a section of a poem; consists of a line or group of lines

**stanza break, n.** the blank space that divides two stanzas from each other

### Note to Student

The back of your *Poet's Journal* contains a glossary with definitions for some of the words in the poem. You can also often figure out the word's meaning from the other words around it. If you can't find the word in the glossary you can look in a dictionary or ask your teacher for help.



## Lesson 1: “To the Snake”

# Reading



**Primary Focus:** Students will identify and define the basic elements of a poem's structure and discuss specific poetic devices used in Denise Levertov's poem, “To the Snake.” **TEKS 5.6.E; TEKS 5.10.E**

### INTRODUCTION TO POETRY (15 MIN.)

#### Activating Prior Knowledge

- Explain to students that this lesson begins their study of poetry. Students may have a wide range of preconceived ideas about what poetry is or does, so we recommend allowing several minutes of discussion on their previous experience with, or ideas about, poetry. Suggested questions are as follows:
  1. **Literal.** Have you read poetry before? If so, when or where?
    - » Students' experiences with poetry will vary.
  - Explain that poetry may be found in books, in music, on subway cars or buses, and in movies and television shows.
  2. **Literal.** Can you name any poems or poets you particularly like?
    - » Students' experiences with poetry will vary.
  - Explain that students have probably already encountered poetry. Students are often familiar with the work of Dr. Seuss and Shel Silverstein, though they may not realize that this work may be considered poetry.
  3. **Evaluative.** What words, ideas, or feelings come to mind when you hear the word *poetry*?
    - » Answers will vary.
  - Explain to students that people have had many different feelings about poetry throughout history.

**TEKS 5.6.E** Make connections to personal experiences, ideas in other texts, and society; **TEKS 5.10.E** Identify and understand the use of literary devices, including first- or third- person point of view.

- Tell them that one well-known description comes from the poet Emily Dickinson, who wrote, “If I feel physically as if the top of my head were taken off, I know that is poetry.”
- Allow students to discuss what Dickinson might mean by this comment. Answers may include that she is moved by poetry, that she finds poetry mind-blowing, or that poetry gives her strong feelings. Students do not have to reach consensus here.
- Remind them that the following lessons will help them learn more about poetry and explore their reactions to it.

## BUILDING BLOCKS OF POETRY (20 MIN.)

### Introducing Terms for Poetry Structure

- Tell students that they will listen to a poem by the poet Denise Levertov.
- Explain that at the end of each poetry lesson they will find a section titled About the Poet. This section contains information about the author of the lesson’s poem.
- Have students turn to the biography in this lesson and read the material on Levertov.
- Ask for student volunteers to share something they learned from the information in the biography. Remind students that this is a tool they may use to learn more about the author.
- Explain to students that when authors use the first-person point of view, they are speaking from their own perspective and they include words such as *I*, *me*, *my*, *we*, or *us*. When authors use a third-person point of view, they use a narrator to describe the events and they use words such as *he*, *she*, *it*, or *they*.
- Tell students that now they will listen to you read a poem by Levertov and also learn some helpful tools to guide poetry discussion.
- Ask students to listen to what point of view the poem is written in.
- Read the poem aloud.
  - Be sure to read the title of the poem first, followed by the poet’s name.
  - Before having students read the poem silently, read the poem aloud at least twice following the aforementioned guidelines.

## Support

Have students number the lines of the poem (to the right of the lines) on their copies of the poem.

1. **Literal.** Does the author write this poem in first- or third-person point of view? How do you know?
    - » The author writes the poem in first-person point of view. The author uses the word “I” in the poem.
  - Ask students to read the poem silently.

**Note:** After students have re-read the poem, you may wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.
  - Explain to students that when talking about poetry, there are some special terms used to describe different parts of a poem. Tell them that stories or essays are usually written in paragraphs formed of sentences. Many of the grammatical rules that they have previously learned will not apply to poetry, because poets experiment with grammar, language, sounds, and meaning.
  - Explain that poetry may contain sentences, but it is usually written in lines, and it does not always follow the same rules of capitalization or punctuation as prose writing (fiction or nonfiction) does. Poetry gives poets permission and freedom to play with language in order to select beautiful words, express emotion, and create images in our minds or sounds in our ears—without worrying about following the same rules of grammar that we see in prose.
  - Refer students to a copy of the poem. Point out the poem’s first line.
2. **Literal.** Ask students to count aloud together the number of lines in the poem.
    - » 16
  3. **Literal.** Point out where the poem’s first sentence ends. Ask students to count how many lines are used for that first sentence.
    - » 9
  - Explain to students that poets often end lines on important words, because they want to add emphasis to those words. Sometimes they also end their lines in a place where there would be a natural pause in reading the words aloud. The place a poet ends a line is called a *line break*.
  - Tell students that terms such as *line* and *line break* are defined in the glossary at the end of their journal.
  - Have students turn to the glossary, look up *line break*, and read the definition aloud to a partner.
  - Explain to students that the glossary also defines some words from the poems in each lesson, so if they find unfamiliar words in a poem, they should check the glossary for a definition.

- Explain that whereas fiction or nonfiction prose organize sentences into paragraphs, poems organize lines into groups called *stanzas*. When a poem has more than one stanza, the space between stanzas is called a *stanza break*.
- Levertov's poem has one stanza break. It occurs after line 7. Point this out to students, and then explain that the breaks before and after line 12 are not stanza breaks, because there is no extra space between lines. Therefore, this poem has two stanzas.
- Explain to students that when they speak about the shape, structure, or appearance of a piece of writing, they are discussing its *form*. Now that they have some tools for speaking about the poem's form, they will look at its content, or the words it contains and the subject those words describe.



### Check for Understanding

#### True/False

Determine if the following statements are true or false:

- A poem is comprised of stanzas, which look like paragraphs. (*True*)
- Each stanza is comprised of lines, not sentences. (*True*)
- Poets always follow grammar rules. (*False*)
- A stanza break is defined as the poet's choice to end a line. (*False*)

Clarify the answers as needed.

## Poet's Journal 1.1



- To facilitate the learning of poetic terms and devices, it is helpful for students to create a series of poetry flashcards to which they can add new terms and definitions as they are introduced. Give students a stack of flashcards, or have them create them from binder paper, and tell them the cards will be useful for review throughout the unit.
- Ask students to review the definitions of *form* and *content* before moving on to Poet's Journal 1.1.

### DENISE LEVERTOV'S "TO THE SNAKE" (30 MIN.)

#### Reading for Understanding

- Ask students to turn to Poet's Journal 1.1 and complete questions 1–3 individually.
- Before allowing students to move on to questions 4–7, review questions 1–3 and complete the drawing exercise described below.
  - As students volunteer answers for question 3, have them come to the board and draw what they noticed, so that the class is creating a composite illustration of the snake.
  - You may want to draw the basic outline of the snake in green prior to soliciting student input.
- After collecting a number of descriptions of the snake, review what's been collected into a summary of the snake and how it relates to the speaker. This may be construed both as physical location—it is around the speaker's neck—and attitude—it hisses, which is a sign of reptilian aggression.
- After this exercise, have students return to the *Poet's Journal* and complete questions 4–7.

**Note:** The following content is from Poet's Journal 1.1 and includes suggested answers to activity questions:

#### Poet's Journal 1.1

In your *Poet's Journal*, answer the Activity 1.1 questions below about Denise Levertov's poem, "To the Snake." You may consult the poem and the glossary as you work.

1. Who or what is being addressed in the poem "To the Snake?"
  - » The green snake is being addressed.

#### Note to Student

Some questions require you to find the exact word or phrase in the poem to write your answer. For some questions it will be necessary for you to read closely to find clues to inform your response.

2. Does the author write this poem in first- or third-person point of view? How do you know?
  - » The poem is written in first person point of view. The author uses the word “I”.
3. How does the speaker describe the green snake in stanza 1?
  - » Answers will vary, but any words drawn from the poem itself and describing the snake are acceptable here.
 

**Note:** Possible answers include green, hissing, glinting, and dry. Students may infer that the snake is heavy; they may also extrapolate from the description of the throat that the snake is cold.
4. According to stanza 2, what did the speaker tell the people she is with about the snake?
  - » She believed the snake didn’t mean them any harm.
5. The speaker then tells the snake that she wasn’t sure the snake didn’t mean them any harm. What did the speaker really believe about the snake?
  - » She did not know if it would hurt her or not.
6. Why did the speaker decide to hold the snake?
  - » She thought it would make her happy.
7. At the end of the poem, the speaker describes how she feels after holding the snake. What words or details in the poem explain how she feels and why she might feel this way after holding the snake?
  - » Students may draw on different evidence in crafting their answers.

- 
- Inform students that the speaker is smiling because she had a pleasant experience. She may feel haunted from her encounter with an exotic animal, from the risk she took in holding a snake that might have harmed her, or from telling her companions something that she was not certain was true.

### Think-Pair-Share Activity

- Instruct students to turn to a partner and describe a time they did something risky or scary but which made them smile and feel happy.
- Review questions 4–7 aloud.



**ENGLISH  
LANGUAGE  
LEARNERS**

Speaking  
and Listening  
Exchanging  
Information/Ideas

#### Beginning

Use pre-prepared sentence frame: *I was scared when I \_\_\_\_\_.*

#### Intermediate

Use pre-prepared sentence frame: *Once, I did/saw/ate \_\_\_\_\_.*

#### Advanced/Advanced High

Use pre-prepared sentence frame: *Although I was nervous/frightened/apprehensive, I \_\_\_\_\_.*

**ELPS 3.C**

## Lesson 1: “To the Snake”

# Writing



**Primary Focus:** Students will compose their own apostrophe poem.

✦ **TEKS 5.12.A**

### APOSTROPHE OVERVIEW/BRAINSTORM (10 MIN.)

#### Generating Writing Ideas

- Explain to students that this poem is an example of a special kind of poem called an *apostrophe*. Students may know an apostrophe as a form of punctuation; however, in poetry, an apostrophe is a poem that addresses a thing or a person who is not present. Levertov’s poem, therefore, functions as an *apostrophe* by addressing the snake that is not present.
- Tell students that Levertov began writing poems when she was a young girl, and today students will write their own apostrophes.
- To get started, students will think of different things they might want to address in their poems. Assign students to the pre-determined groups, and ask each group to list different animals they have interacted with or seen in person. They should name how they have known or experienced each animal. For example, a partial list might include:
  - my neighbor’s dog that always barks at me
  - the rat I saw looking for food in the subway
  - the monkey I watched climb at the zoo
- Give students several minutes to compile their lists, then have one or two volunteers share examples aloud with the class.
- Direct students to Poet’s Journal 1.2 to complete questions 1–4.
- If time permits, allow students to share their ideas in pairs before moving to the writing stage.
- After students share, direct them to the Drafting section, where they will follow the steps to write their poems.

#### Poet’s Journal 1.2



✦ **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

## WRITING ORIGINAL POEMS (15 MIN.)

**Note:** The following content is from Poet's Journal 1.2 and includes suggested answers to activity questions:

### Poet's Journal 1.2

Now you will think about writing your own poem! To get started, answer questions 1–4 to help you think about your poem's subject and ideas.

#### Planning

Earlier your group listed a number of different animals and ways you have seen, watched, or otherwise experienced them. Using your group ideas or some of the ideas your class listed, pick the animal experience you would like to describe in your poem.

1. What animal are you writing about, and where did you see it?
2. Perhaps you saw, smelled, heard, or touched the animal. In the space below, write down how you experienced the animal. If you did more than one of those things, write as many as necessary.
3. What did the animal do when you were around it?
4. What would you like to tell the animal now that the two of you are no longer together?

#### Drafting

Now that you know what your poem is about, it's time to draft it. Use the space on the following page to complete the following steps:

**Title:** Think about your poem's title. It should describe what your poem is about. On the first line, write the title of your poem.

**Stanza 1:** On the lines after "Stanza 1," write about when and how you experienced the animal. You might describe what you were doing and what you noticed about the animal.

**Stanza 2:** On the lines after "Stanza 2," write about what the animal did when it was around you and what you want to say to the animal now.

If you finish with time to spare, look back over your draft and try to add one word or detail to describe the animal or what happened with it.



## Note to Student

Congratulations: You just wrote a poem! Use your journal to write down ideas or to draft other poems.

**ENGLISH  
LANGUAGE  
LEARNERS**



Writing  
Exchanging  
Information/Ideas

### Beginning

Work with students in a small group to write their own poem.

### Intermediate

Pair students to work together to write their own poem.

### Advanced/Advanced High

Observe students working independently to write their own poem.

**ELPS 5.G**

**Title:**

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**Stanza 1:**

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**Stanza 2:**

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- If time permits, allow volunteers to read their poems aloud. This can be an especially powerful way to celebrate the work of student poets.
- As a wrap-up, make sure to congratulate students for writing their own poems. You may also ask students to recognize the exceptional work of their peers

~~~~~End Lesson~~~~~

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## ABOUT THE POET

### Denise Levertov

Denise Levertov was born in 1923 in Essex, United Kingdom. At a young age, she knew writing would be her future: “I lived in a house full of books, and everybody in my family did some kind of writing . . . It seemed natural for me to be writing something. I wrote poems from an early age, and stories,” she recalled. Her mother encouraged her to send poems to the poet T. S. Eliot, and at age seventeen she published *The Double Image*, her first collection of poetry.

In 1947 Levertov moved to the United States and continued publishing poetry. Influenced by the writing of William Carlos Williams, she began to experiment with a style of imagery that transformed everyday objects into something remarkable and new. Her collections of poetry, including *The Sorrow Dance*, *To Stay Alive*, and *Freeing the Dust*, earned many awards. She continued to write and teach until her death in 1997.

## 2

# “This Is Just to Say” and from “Variations on a Theme by William Carlos Williams”

## PRIMARY FOCUS OF LESSON

### Reading

Students will identify the tone of a poem and discuss its effect on the poem’s overall message. **TEKS 5.6.F**

### Writing

Students will compose their own poems with emphasis on presenting two different tones in their work. **TEKS 5.12.A**

## FORMATIVE ASSESSMENT

**Poet’s Journal 2.1** **“This Is Just to Say”; “Variations on a Theme by William Carlos Williams”** Students will answer poetry comprehension questions after reading both poems.

**TEKS 5.6.F**

**Poet’s Journal 2.2** **Independent Writing Practice** Students will use a writing guide for creating their own poems, which will emphasize sincere and sarcastic tones.

**TEKS 5.12.A**

**TEKS 5.6.F** Make inferences and use evidence to support understanding; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                                   | Grouping                    | Time    | Materials                                                                                                                                                                                                                                                                                                                                                                                                   |
|-----------------------------------|-----------------------------|---------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Reading (60 min.)</b>          |                             |         |                                                                                                                                                                                                                                                                                                                                                                                                             |
| Introducing Tone                  | Whole Group/<br>Partner     | 15 min. | <input type="checkbox"/> Sincere vs Insincere (Digital Components)<br><input type="checkbox"/> William Carlos Williams's "This Is Just to Say"<br><input type="checkbox"/> Sincere/insincere signs<br><input type="checkbox"/> <i>Poet's Journal</i><br><input type="checkbox"/> From Kenneth Koch's "Variations on a Theme by William Carlos Williams"<br><input type="checkbox"/> Whiteboards/Index cards |
| Read-Aloud: "This Is Just to Say" | Whole Group                 | 30 min. |                                                                                                                                                                                                                                                                                                                                                                                                             |
| Evaluating Tone                   | Whole Group                 | 15 min. |                                                                                                                                                                                                                                                                                                                                                                                                             |
| <b>Writing (30 min.)</b>          |                             |         |                                                                                                                                                                                                                                                                                                                                                                                                             |
| Writing Poetry                    | Whole Group/<br>Independent | 25 min. | <input type="checkbox"/> Poet's Journal 2.2                                                                                                                                                                                                                                                                                                                                                                 |
| Lesson Wrap-Up                    | Whole Group                 | 5 min.  |                                                                                                                                                                                                                                                                                                                                                                                                             |

## Why We Selected It

In William Carlos Williams's poem, "This Is Just to Say," the speaker uses everyday language to confess to eating someone else's plums. The act stands juxtaposed between illicit and innocent; the speaker's tone and diction suggest that he understood the consequences of his action, yet he did not regret it. Students will use this poem as a springboard for discussions of tone, considering to what extent, if any, the speaker presents a sincere apology.

Kenneth Koch's "Variations on a Theme by William Carlos Williams" poses a playful reiteration of Williams's form. Koch's poem heightens the absurdity of the speaker's actions and thereby the divergence between the tone of the poem and its stated apology. This poem offers students a model for their own poems, which will be focused on tone.

## ADVANCE PREPARATION

### Reading

- Post the sincere/insincere signs on opposite sides of the room.
- Prepare Projection 1 (Sincere vs. Insincere) found in the digital components of this unit.
- Read "This Is Just to Say" and from "Variations on a Theme by William Carlos Williams."

**Note:** During the Check for Understanding, students will need to determine if they agree or disagree with certain orated statements. Students can do this by writing "AGREE" or "DISAGREE" on individual whiteboards. If whiteboards are not available, have students create AGREE/DISAGREE index cards to hold up as you make the statements.

## Universal Access

### Reading

- In this lesson, students will participate in a class discussion activity that involves making a choice and expressing an opinion. Prepare students to engage with the content by writing the following sentence frames on the board/chart paper to provide students with a structure to formulate their thoughts and ideas:
  - I think the speaker's tone is sincere/insincere because \_\_\_\_\_.

- One reason the speaker’s tone is sincere/insincere is because the speaker states \_\_\_\_\_.
- The sincerity/insincerity of the speaker’s tone is clear in line/ stanza \_\_\_\_\_, which shows that the speaker is being sincere/insincere because \_\_\_\_\_.

## Writing

- In this lesson, students will work either with you, with a partner, or independently to complete Poet’s Journal 2.2, which asks each student to compose two poems—one focusing on a sincere tone, the other on a sarcastic tone.

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## VOCABULARY

### Core Vocabulary

- Review these words, which are defined in the glossary at the back of the *Poet’s Journal*.

**beams, n.** thick pieces of wood or steel

**theme, n.** main point or topic

**variation, n.** a different approach to a topic

### Literary Vocabulary

- Review these words, which are introduced throughout the lesson and defined in the glossary at the back of the *Poet’s Journal*.

**excerpt, n.** a small part of a larger work; for example, one chapter of a novel or one paragraph of a newspaper article

**tone, n.** the attitude of a piece of writing, expressed through the style of writing and the words the author uses

## Lesson 2: “This Is Just to Say” and from “Variations on a Theme”

# Reading



**Primary Focus:** Students will identify the tone of a poem and discuss its effect on the poem’s overall message. **TEKS 5.6.F**

### INTRODUCING TONE (15 MIN.)

#### Sincerity and Insincerity

- Tell students that this lesson will focus on tone.
- Explain to students that, in writing, as in speaking, tone indicates the speaker’s attitude toward something and can help explain the speaker’s feelings.
- Show Projection 1 and explain that, even though the characters in both images say the same words, those words mean something a little different depending on the scene. We can use context clues from the images to help us figure out how to understand the sentences. In the second image, the girl has her fingers crossed, which means she is being insincere, or saying the opposite of what she intends.

#### ➤ Projection 1: Images demonstrating sincere versus insincere tone

- Have students work in pairs to practice reading the dialogue aloud in different ways.
- Call on groups to review their readings with the class.
- Explain that the difference in how we say words in a particular context or situation often arises from our tone and gestures.
- Explain to students that there are many kinds of tone, but two of them are “sincere” and “insincere.” When people are sincere, they are genuine and say what they mean. When people are insincere, they are inauthentic and say something other than what they mean.
- Ask students to raise their hands if they believe:
  - The speaker is being sincere in the first image.
  - The speaker is being insincere in the second image.
- Explain to students that one kind of insincerity is called *sarcasm*, in which one says the opposite of what one really means. Sarcasm is often used to make fun of something, and it can often sound insincere and unkind.

#### Challenge

Ask students if they have ever experienced sarcasm before. What clues (facial expressions, tone of voice, body language, etc.) show that a speaker is being sarcastic?

## READ-ALoud: “THIS IS JUST TO SAY” (30 MIN.)

### Introduce the Poet

- Tell students that the next part of the lesson looks at a poem by William Carlos Williams. Williams was a doctor who lived in New Jersey and wrote poems in his spare time. Williams particularly liked to write poems that reflected experiences in the everyday world.
- Explain to students that the poem in today’s lesson has an everyday feel; in fact, it sounds almost like a note Williams might have written to someone.

### Think-Pair-Share Activity: Act It Out!

- Have two students improvise a scene. Student A asks Student B, “Did you have a good time at the basketball game last night?” Student B replies in an honest and sincere manner, “Yes. I had a great time. I can’t wait to go back.”
- Stop the scene, and ask the students to repeat the scene, using the exact same language, but with Student B speaking in a sarcastic tone of voice.
- Ask students how the tone of voice used by Student B changed the meaning of the scene. (Encourage Student B to emphasize certain words—*great*, *can’t wait*—to make sarcasm easily identifiable. He or she can also use body language—rolling eyes, for example—to reinforce sarcasm.)



### Check for Understanding

#### Agree/Disagree

Orate the following sentences, so students can determine if they agree or disagree:

- Tone is the way the speaker can demonstrate feelings about something. (*Agree*)
- Sarcasm is a nice way of expressing one’s attitude. (*Disagree*)
- When one is sarcastic, one is using a sincere tone. (*Disagree*)

Clarify the answers for students who may have selected incorrectly.

### Introduce the Poem

- Tell students that, as they listen to the poem being read aloud, they should think about the speaker’s tone.
- Read the poem aloud; students may follow along in their readers.



**Note:** It is beneficial to read the poem aloud at least twice before having students read it silently.

- Ask students to read the poem again silently.

**Note:** After students have re-read the poem, you may wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

- Tell students that the poem’s title and three stanzas work together to unfold a story, and that you’ll look at each of these stanzas in order to see how that story develops.
- Have students read stanza 1 aloud together as a class. Use the following questions to help shape a class discussion about the poem:

1. **Literal.** What is happening in stanza 1?

» The speaker ate fruit from the refrigerator.

- Remind students that in this stanza the speaker is stating a fact and describing an action he performed.
- Have students read stanza 2 aloud in unison. After they do so, explain that the word *and* at the start of line 1 of this stanza means that this stanza continues the thought from the stanza before. However, in this stanza, the speaker moves from thinking about his action to thinking about another person, the “you.”

2. **Evaluative.** Based on stanza 2, what does the speaker think the person they’re talking to was going to do with the plums?

» He believes the other person planned to eat the plums for breakfast.

- Tell students that together, these two stanzas present a conflict between what the speaker wanted and what the other person wanted.

3. **Inferential.** Describe in your own words what that conflict is.

» The speaker ate the food that the other person wanted.

### Support

Remind students that poems are written differently from prose—short stories, novels, nonfiction articles—and that poets organize their words in lines and stanzas.

### Challenge

What hint is given that supports the idea that the second stanza is a continuation of thought?

» The word *and* is not capitalized.

### Support

Remind students that a *conflict* is a struggle between people, groups, and so on. This can be as small as a disagreement between two people or as large as a war between nations.

- Have students read stanza 3 aloud in unison.
- 4. **Literal.** How does the speaker describe the plums in the poem's last three lines?
  - » Answers may vary, but students should use lines from the poem as evidence.
- 5. **Inferential.** Based on his description of the plums, does the speaker seem to have enjoyed eating them?
  - » Yes, the speaker did enjoy eating the plums.
- 6. **Inferential.** In this poem the speaker knew that the plums belonged to someone else, but he ate them anyway. Does his description of the plums make him sound sorry for what he did? Give a reason to support your answer.
  - » Answers will vary, but the key is that the speaker's sense of enjoyment seems to be greater than his sorrow. He clearly knew the plums belonged to someone else, but he focuses on how nice they were in the last stanza.
- 7. **Inferential.** When the speaker asks for forgiveness, does his tone sound sincere or insincere? Give a reason for your choice.
  - » Answers will vary, but they should be linked to the context of the poem.
- Ask students to imagine that their food was eaten by the speaker.
- Ask the students to raise a hand if they would be satisfied by this apology.
- Ask students to raise a hand if they would not be satisfied by this apology.



### Beginning

Use pre-prepared sentence frame: *I think the speaker's tone is \_\_\_\_\_.*

### Intermediate

Use pre-prepared sentence frame: *One reason the speaker's tone is \_\_\_\_\_.*

### Advanced/Advanced High

Use pre-prepared sentence frame: *The sincerity/insincerity of the speaker's tone is clear in \_\_\_\_\_.*

### ELPS 3.C

## Choosing Sides

- Before class, you marked two sides of the classroom with signs reading “Sincere” and “Insincere.” Point these signs out to students.
- Ask students to move to the side of the room they think represents the tone of William Carlos Williams’s poem.
- Once students have chosen a side, ask students from each side to explain why they selected the side they did. If the sides are roughly even, you may have students pair up with someone from the opposite side and explain choices one-on-one.
- If all students select the same side, ask them to imagine what someone on the opposite side might say to defend their choice.
- In summary, remind students that their interpretations mostly depend on how they read the tone of the poem. If they think the speaker is being sarcastic or insincere when he asks for forgiveness, they might not be happy with the apology. If they think he is being sincere in his words, they might accept the apology.

## EVALUATING TONE (15 MIN.)

### From Kenneth Koch’s “Variations on a Theme by William Carlos Williams”

- Tell students that another poet named Kenneth Koch read William Carlos Williams’s poem “This Is Just To Say,” and he was inspired to write his own poem. This lesson focuses on just the first stanza of his poem, which is based on the Williams poem. While listening to the poem Read-Aloud, students should think about the tone of its speaker.
- Read aloud the first stanza from “Variations on a Theme by William Carlos Williams.”
 

**Note:** It is beneficial to read the poem aloud at least twice before having students read it silently.
- Ask students to read the stanza again silently.
 

**Note:** After students have re-read the poem, you may wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

- Direct students to *Poet's Journal 2.1*. Review the questions and ask students to complete questions 1–4.

## Poet's Journal 2.1

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After listening to the excerpt from “Variations on a Theme by William Carlos Williams,” answer the following questions. You may consult the glossary and the poem as you answer the questions.

1. What is the speaker of the poem apologizing for?
  - » He apologizes for chopping down the house.
2. What reasons does the speaker give for doing this?
  - » He had nothing to do that morning and felt as though the situation was calling for him to do it.
3. What tone does the speaker have, and what details in the poem help you recognize that tone?
  - » Answers will vary, but the key is that students are looking to the poem for evidence to support their answer. An example might be that chopping down a house is an extreme thing to do, so the speaker may be exaggerating or using an insincere tone.
4. In writing a poem inspired by “This Is Just to Say,” Koch stresses or plays up some of the qualities of the original. How does his poem show that exaggerated tone?
  - » Answers will vary. Students might observe that destroying someone’s house is more severe than eating someone’s breakfast.

- 
- Review answers to questions 1–4.



## Lesson 2: “This Is Just to Say” and from “Variations on a Theme”

# Writing



**Primary Focus:** Students will compose their own poems with emphasis on presenting two different tones in their work. **TEKS 5.12.A**

### WRITING POETRY (25 MIN.)

#### Pre-writing

- Ask students to think about the following questions:
  1. Have you ever done something that you should have apologized for?
  2. Have your parents or other adults ever made you apologize for something?
  3. Have you ever said you were sorry, but not really meant it?
  4. Have you ever said you were sorry and really meant it?
- Tell students that they will now write their own poems of apology, and that they will experiment with different tones in those poems.
- Tell them that they may use their own experience for the poems, or they may imagine a situation that required an apology.
- Tell them to turn to Poet’s Journal 2.2 and answer questions 1–4.
- After students complete questions 1–4, ask volunteers to share their answers and the scenario they have chosen.

#### Writing

- Review with students the meaning of the word *sincere*, then tell students to turn to Poem 1 in their journals. In this section they will write an apology poem with a sincere tone. When they finish the poem, they will answer questions 5a and 5b.
- Ask volunteers to read their sincere poem aloud to the class and share their answers to questions 5a and 5b.
- Review with students the meaning of the word *sarcastic*. Tell them to turn to Poem 2 in their journals. In this section they will write an apology poem with a sarcastic tone. When they finish the poem, they will answer questions 6a and 6b.
- Ask volunteers to read their sarcastic poem aloud to the class and share their answers to questions 6a and 6b.

**TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

ENGLISH  
LANGUAGE  
LEARNERS



Writing  
Exchanging  
Information/Ideas

#### Beginning

Work with students in a small group to complete the *Poet’s Journal* pages.

#### Intermediate

Pair students to work together to complete the *Poet’s Journal* pages.

#### Advanced/Advanced High

Observe students working independently to complete the *Poet’s Journal* pages.

**ELPS 5.G**

Poet’s Journal 2.2



## Poet's Journal 2.2

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In this lesson so far, you've read several poems that offer an apology for something the speaker may not really be sorry for doing. Think about your own example of something that might require an apology. This example may come from your life or your imagination; it does not have to be based on real life.

1. Think about something that might deserve an apology, even if you didn't know it was wrong or hurtful at the time. This could be something you have done (such as Williams eating the plums) or something you have imagined (such as Koch chopping down a house.) Write that thing down here.

Based on the action you used to answer question 1, answer questions 2–4. If you are writing about something imagined, just answer as you would if you had actually performed the action in question 1. These planning questions will help you think more about the scenario you will use in your poem, which you will write in the next section.

2. To whom are you apologizing?
3. How might that person have been hurt or annoyed by your action?
4. Why would you have performed this action?

If you complete question 4 and still have time remaining, look back over your answers for questions 3 and 4. Add at least one more detail to each answer.

### Poem 1: Sincere Tone

Now, with your answers to questions 1–4 in mind, write an apology poem of your own. In this poem, make your tone sincere; make it clear that the speaker really is sorry for what he or she has done. You may use the lines below to write your poem. You might think about your answers to the questions above for inspiration, but you do not have to use the exact same words as you did before.

Your poem might include the following things:

- the action that deserves an apology
- why someone might be hurt by this action

- 5a. For whom is this apology intended?
- 5b. What words or details in this poem show the speaker's sincerity?

## Poem 2: Sarcastic Tone

Now it's time to try a different tone. Write another poem that apologizes for the same exact action, but use a sarcastic tone to show that the speaker may not really be sorry for their actions. Use the lines below to write your poem. You might think about your answers to the questions above for inspiration, but you do not have to use the exact same words as you did before.

In writing your poem, you might think about the following things:

- the action that deserves an apology
- why someone might be hurt by this action
- what enjoyment the speaker got out of the action
- for whom the apology is intended

6a. For whom is this apology intended?

6b. What words or details in this poem show the speaker's sarcasm?

---

### LESSON WRAP-UP (5 MIN.)

- Summarize the lesson for students, reminding them that *tone* is an important part of any written or spoken message, and often helps explain the meaning of that message.
- Remind them that it is good to be aware of your tone in different situations and to know which tone to use for which audience.
- Ask students to turn to the “About the Poet” section at the end of the lesson.
- Explain that this section, which appears at the end of each lesson, contains brief biographies of each poet and may be useful in thinking about the poems and learning about their authors.
- Ask students to read the section silently.

**Note:** You may want to review this material with struggling students in small reading groups.

- As time permits, ask students to name interesting facts about the poets from the biographical material and to suggest ways those facts help them think about the poems from this lesson in new ways.

- » Answers will vary, but the key is that students are connecting what they read in the biographies to the poems. For example, students may be surprised to learn that Williams was a physician. This, however, may lead to a discussion of tone in his poem: Perhaps his work outside of poetry helped him recognize the importance of using conversational language within his poems.

### Challenge

The work of a medical doctor and a poet seem to be very different; however, William Carlos Williams was very successful as both. How might his experience as a doctor affect his poetry?

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## ABOUT THE POETS

### William Carlos Williams

William Carlos Williams was born in 1883 in Rutherford, New Jersey. His mother and father encouraged him at a young age to pursue a career in medicine, despite his talent for writing. While pursuing his medical degree at the University of Pennsylvania, he met the famous poet Ezra Pound, who remained an ally and influence throughout his career.

After becoming a doctor, Williams drew inspiration from the patients that visited his office. His wife, Flossie, remembered, “He loved being a doctor, making house calls, and talking to people.” His observations propelled him to write poetry focusing on the lives of normal people. Known for his imaginative, experimental, and original style, he wrote several books of poetry—including *Spring and All*, *Paterson*, and *Pictures from Brueghel and Other Poems*—that influenced the world of poetry. He continued to write until his death in 1963.



## **Kenneth Koch**

Kenneth Koch was born in Cincinnati, Ohio, in 1925. He remembered writing his first poem at age five: “I don’t know where I got the idea for it. It rhymed and everything . . . And I showed it to my mother and she threw her arms around me and kissed me.” Later, in high school, he was encouraged by his English teacher to experiment with language and free verse poetry. After high school, he fought in World War II.

After returning from the war, he enrolled at Harvard University. Koch published many books of poetry over his career, including *Poems; Ko, or A Season on Earth*; and *The Art of Love*. Koch became known as an inspiring teacher of creative writing and poetry at a public school in New York City. His poetry was known for its lyricism, formal experimentation, and humor. Kenneth Koch died in 1992.



## 3

# “When I Heard the Learn’d Astronomer”

## PRIMARY FOCUS OF LESSON

### Reading

Students will identify the poetic device *anaphora* and explain how its use affects a poem’s meaning, while also using textual evidence to discuss a poem. **TEKS 5.7.C; TEKS 5.9.B; TEKS 5.9.F**

### Writing

Students will use the poetic device *anaphora* to create their personal poem. **TEKS 5.12.A**

## FORMATIVE ASSESSMENT

### Poet’s Journal 3.1

#### “When I Heard the Learn’d Astronomer”

Students will answer poetry comprehension questions following the reading of Walt Whitman’s poem.

**TEKS 5.7.C; TEKS 5.9.B**

### Poet’s Journal 3.2

**Independent Writing Practice** Students will use a planning and drafting guide to create their personal

poem with anaphora. **TEKS 5.12.A**

**TEKS 5.7.C** Use text evidence to support an appropriate response; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.9.F** Recognize characteristics of multimodal and digital texts; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                             | Grouping                | Time    | Materials                                                                                                                                                                                                                                                                                                                   |
|-----------------------------|-------------------------|---------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Reading (60 min.)</b>    |                         |         |                                                                                                                                                                                                                                                                                                                             |
| Pre-Reading                 | Whole Group             | 10 min. | <ul style="list-style-type: none"> <li><input type="checkbox"/> Chemical Formula (Digital Components)</li> <li><input type="checkbox"/> Chocolate (optional) (Digital Components)</li> </ul>                                                                                                                                |
| Close Reading               | Whole Group             | 50 min. | <ul style="list-style-type: none"> <li><input type="checkbox"/> Poem excerpt (Digital Components)</li> <li><input type="checkbox"/> “When I Heard the Learn’d Astronomer” (full poem) (Digital Components)</li> <li><input type="checkbox"/> Video clip 1 and 2</li> <li><input type="checkbox"/> Poet’s Journal</li> </ul> |
| <b>Writing (30 min.)</b>    |                         |         |                                                                                                                                                                                                                                                                                                                             |
| Writing Poems with Anaphora | Independent/<br>Partner | 30 min. | <ul style="list-style-type: none"> <li><input type="checkbox"/> Poet’s Journal</li> <li><input type="checkbox"/> Poet’s Journal 3.2</li> <li><input type="checkbox"/> Highlighters</li> </ul>                                                                                                                               |

## Why We Selected It

Walt Whitman’s “When I Heard the Learn’d Astronomer” approaches nature as a field for learning and discovery, juxtaposing a night spent studying the stars with an afternoon in a lecture hall. The speaker celebrates the natural world and all he may learn from it, and the poem introduces anaphora, which students will model in their own creative works.

### ADVANCE PREPARATION

#### Reading

- Prepare projections, chocolate (optional), and multimedia clips.
- Read Walt Whitman’s “When I Heard the Learn’d Astronomer.”
- If you are providing chocolate to students during the Pre-Reading activity, prepare the samples beforehand. Be sure, however, students **do not have food allergies** and your **school/district permits** the distribution of store-bought food.

#### Writing

- Arrange the class in pairs before the beginning of the lesson.

#### Universal Access

##### Reading

- In this lesson, students will participate in a Think-Pair-Share activity. Prepare students to engage with the content by doing/setting up the following.
- Write the following sentence frames on the board/chart paper to provide students with a structure to formulate their thoughts and ideas:
  - In the video, I saw \_\_\_\_\_. The poem’s topic might be \_\_\_\_\_.
  - Images in the video that stood out were \_\_\_\_\_, which makes me think the poem might be about \_\_\_\_\_.
  - From the observed images of \_\_\_\_\_ and \_\_\_\_\_, I can infer that the poem will be about \_\_\_\_\_.

##### Writing

- In this lesson, students will work with you or with partners to complete Activity 3.2 in the *Poet’s Journal* to compose a poem using the poetic device *anaphora*.

## VOCABULARY

### Core Vocabulary

- Review these words, which are defined in the glossary at the back of the *Poet's Journal*.

**astronomer, n.** scientist who studies outer space and its bodies (such as stars, moons, and planets)

**figures, n.** numbers or diagrams

**learn'd, adj.** a shortened version of learned (in which the apostrophe stands in for missing letter e) used to describe people, especially those who have spent many years studying one subject

**lecture, n.** a talk, usually given by a teacher or other expert, on a single topic

**mystical, adj.** not of this world

**proofs, n.** in math, arguments that show an idea or rule must be correct

**unaccountable, adj.** something that cannot be explained; can be used to refer to a person who does not take responsibility

### Literary Vocabulary

- Review this poetic device, which is introduced throughout the lesson and defined in the glossary at the back of the *Poet's Journal*.

**anaphora, n.** the repetition of words (or phrases) at the start of a series of lines in a poem

Start Lesson

### Lesson 3: "When I Heard the Learn'd Astronomer"

# Reading



**Primary Focus:** Students will identify the poetic device *anaphora* and explain how its use affects a poem's meaning, while also using textual evidence to discuss a poem. **TEKS 5.7.C; TEKS 5.9.B; TEKS 5.9.F**

### PRE-READING (10 MIN.)

#### Descriptions and Objects

- Tell students that this lesson includes a poem about the difference between a description of, or lesson about, a thing versus the thing itself.

**TEKS 5.7.C** Use text evidence to support an appropriate response; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.9.F** Recognize characteristics of multimodal and digital texts.

- Tell students that before they read the poem they will think about different ways to describe something.
- Display Projection 1.

### ➤ **Projection 1: Chemical Formula**

- Ask students to raise a hand if they would want to put the chemicals shown in the projection into their bodies.
- Ask students to raise a hand if they would not want to put the chemicals shown in the projection into their bodies.
- Display Projection 2.

### ➤ **Projection 2: Chocolate**

- Ask students to raise a hand if they would like to eat the item shown in Projection 2.
- Explain to students that Projection 1 shows the chemicals that make up/describe the contents of chocolate whereas Projection 2 shows the thing itself, chocolate. Both projections actually refer to the same thing, but they do so in different ways.

**Note:** If you are permitted to and are providing students with chocolate to taste, distribute it. Then ask students which they prefer: eating chocolate, looking at a picture of chocolate, or looking at a list of the chemicals that make up chocolate.

- If you are not distributing chocolate to the students, ask them which they would prefer: eating chocolate, looking at a picture of chocolate, or looking at a list of the chemicals that make up chocolate.
- If students state they are unable to eat chocolate, or that they dislike it, tell them to imagine substituting chocolate with their favorite food instead.



## **CLOSE READING (50 MIN.)**

**TEKS 5.9.F**

### **Multimedia Connection**

- Tell students that they will now watch a video and then connect it to a poem describing someone who wanted to learn about space.
- Tell students that the video is silent, so as they watch, they should focus on the images in it and try to remember as many things as they can about them.

### ➤ **Play Video 1.**

- Ask students the following questions aloud, having them first turn to a partner to share their opinions before you call on volunteers to share their own or their partner's answers.



**TEKS 5.9.F** Recognize characteristics of multimodal and digital texts.



## Check for Understanding

Monitor the room and check for understanding as students turn to a partner to answer the following questions and share their opinions about the video:

- What things did you see in the video?
  - » Student answers will vary, but they should notice the central image depicting the sun and several planets. They should also notice the numerous equations in the background, though they are not likely to use the word equations.
- Based on the images in the video, what do you think is the topic of the poem?
  - » Answers will vary, but students should connect the images to space or astronomy; they will likely do so through noting the planets and other celestial objects.

**Note:** The material in this animation is deliberately selected to represent a 19th-century understanding of astronomy, so it depicts the cosmos as astronomers would have understood it in Whitman’s time. If students notice that the drawing of the solar system does not correspond to a contemporary understanding of space, affirm their statement. If time permits, you might tell them that the video will be paired with a poem from the 19th century, or the 1800s, and ask them to infer how that pairing could explain the drawing. If time is limited, you may simply tell them that the drawing shows an understanding of space based on an earlier era—the time of the poem about to be discussed.

## Introduce the Poem and the Poet

- Tell students that they will read the first part of a poem silently as you read it aloud.
- Explain that this poem is by a man named Walt Whitman, an American poet who was born in 1819 and wrote about everyday life in America. In this poem, Whitman describes a time he attended an astronomer’s lecture.
- Tell students that they will read the beginning of the poem, discuss it, and connect it to the video before looking at the end of the poem.
- Display Projection 3 and read it aloud.



ENGLISH  
LANGUAGE  
LEARNERS

Speaking and Listening  
Exchanging  
Information/Ideas

### Beginning

Use pre-prepared sentence frame: *In the video, I saw \_\_\_\_\_.*

### Intermediate

Use pre-prepared sentence frame: *Images in the video that stood out were \_\_\_\_\_.*

### Advanced/Advanced High

Use pre-prepared sentence frame: *From the observed images of \_\_\_\_\_ and \_\_\_\_\_.*

**ELPS 3.C; ELPS 2.F**

## Support

Students may need to use context clues to discern the meaning of *lecture*. They will likely note that it involves speech; if needed, refine/summarize, telling students that *to lecture* is to give a talk.



## Support

Explain to students that a lecture is similar to an informational speech about a specific topic—something that many teachers/professors at the university give to their students.

## Support

Explain to students that a lecture room is like a classroom but much larger; in some cases, for example, it can be as large as a movie theater.

## Challenge

Ask a student pair to demonstrate the meaning of *lecture*, then review the meaning for students.

### ➤ Projection 3: First 4 lines from “When I Heard the Learn’d Astronomer” by Walt Whitman

- Tell students you will talk about these lines together.
  - Ask students the following questions aloud:
1. **Inferential.** Line 1 describes how the speaker interacted with the “learn’d astronomer.” Remember that apostrophes (’) may be used to show when letters are missing from a word. Look at the word *learn’d*. Think about other words that look like this one. What letter do you think might be missing?
    - » The missing letter is e; students may infer this from their knowledge of the word *learned* or from the fact that *-ed* is a common ending for words. Tell them that the word *learned* can be a verb (as in, “Today I learned things at school”) or an adjective (“She was a learned woman”). In this poem it is an adjective, because it describes the astronomer.
  2. **Literal.** What is taking place between the speaker and the astronomer?
    - » The astronomer is speaking in a lecture room. The speaker of the poem hears the astronomer, as stated in the title.
  3. **Literal.** The following line describes the scene more completely:
    - » *When I sitting heard the astronomer where he lectured with much applause in the lecture-room,*
  4. **Literal.** What words appear in this line that did not appear in the poem’s first line?
    - » The new words are “sitting,” “where he lectured with much applause in the lecture room.”
  5. **Literal.** Now read this line once more:
    - » *When I sitting heard the astronomer where he lectured with much applause in the lecture-room,*
  6. **Literal.** What word appears in the first line of the poem that is left out here?
    - » The missing word is “learn’d.”
- Tell students that they should think about why the speaker leaves that word out as they pair up and act out the roles of the speaker and the astronomer.
  - Remind them that the poem says the astronomer “lectured.” Based on what the poem’s speaker is doing, students should act out what they think the scene looks like. They may consult the poem while they consider how to act out the scene.

7. **Inferential.** The speaker gets “much applause” for his lecture. Based on those words, how do most listeners probably feel about the speaker’s lecture? Give a reason for your answer.
- » Answers will vary, but students should infer that the people in the audience likely feel positively toward or appreciative of the lecture, as applause is generally given for things viewed favorably.
8. **Literal.** Look back at the beginning of the poem. The speaker hears the astronomer, but he sees many other things. Name what he sees in lines 2 and 3.
- » He sees proofs, figures, charts, columns, and diagrams.
9. **Literal.** Whitman repeats the word *when* here a great deal. Where does *when* appear in these lines?
- » *When* appears at the start of each line.
- Tell students that when a word or phrase is repeated at the start of several lines of a poem, it’s called *anaphora*. Poets often use the poetic device *anaphora* to add emphasis to a thought, idea, or emotion.
10. **Evaluative.** There is a purpose in using anaphora. What does the speaker here seem to be stressing by repeating the word *when*? Give a reason based on the poem that helps explain your answer.
- » Answers will vary, but the idea is that the students are thinking about the poem’s content and form and using material from the poem to help substantiate their ideas. Examples include that he is stressing that he heard and saw a lot of different things, and that by repeating the same word, he is stressing that everything in the lecture seemed the same to him.
- At this point, summarize the factual material of the first four lines for students: The speaker is remembering when he attended an astronomy lecture and was bombarded with a lot of information. He is also repeating certain words. It’s important to note that this is what the speaker tells us about his experience.
  - Tell them that even though the speaker does not say exactly what he feels, we can use the poem’s clues to consider how the speaker might feel in this situation.
  - Tell students that this reminds you of the video, and that you’d like them to watch the video again as they listen to the first four lines of the poem.
- **Play Video 2: The same as Video 1, but with the first four lines of the poem read as audio.**

11. **Inferential.** How do the images show what the speaker describes?

- » Answers will vary, but the goal is for students to link the images and the words. They may identify the hand as the astronomer's, or they may recognize that the images filling the screen are the astronomer's proofs and figures.

12. **Inferential.** Based on the images in the video and the anaphora in these lines, how do you think the speaker might feel about the lecture? Use details from the poem or video to explain why you think he feels this way.

- » Answers will vary, but the idea is that students are looking to the poem to substantiate their reasoning. Students will likely understand that the speaker is bored or unhappy; they may link this to the anaphora or to the fact that they do not have time to read all the figures in the video; the speaker is overwhelmed.
- Tell students you will look together at the whole poem to see how the speaker feels about the lecture and see if they have predicted his feelings correctly.
- Display Projection 4 and read it aloud to students.

**Note:** It is beneficial to read the poem aloud at least twice before having students read it silently.

➤ **Projection 4: Full poem of “When I Heard the Learn’d Astronomer” by Walt Whitman.**

“When I Heard the Learn’d Astronomer”

Walt Whitman

1. When I heard the learn’d astronomer,
  2. When the proofs, the figures, were ranged in columns before me,
  3. When I was shown the charts and diagrams, to add, divide, and measure them,
  4. When I sitting heard the astronomer where he lectured with much applause in the lecture-room,
  5. How soon unaccountable I became tired and sick,
  6. Till rising and gliding out I wander’d off by myself,
  7. In the mystical moist night-air, and from time to time,
  8. Look’d up in perfect silence at the stars.
- Ask students to read the poem again silently. Then ask them how the video affected their understanding of the poem.

**Note:** After students have reread the poem, you may wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

**Note:** When poets write in extremely long lines of verse, as Whitman often does in “When I Heard the Learn’d Astronomer,” the lines will not always fit onto the page. The overflow text is indented, but the line number remains the same. Because this convention can appear confusing, the *Poet’s Journal* includes a version of the poem with line numbers. Explain this numbering system to students when they first read the entire poem, as they will need to understand the numbering system in order to correctly identify the lines referred to by the questions.

- Tell students to turn to Poet’s Journal 3.1 to answer the questions. They may consult the projection or the journal copy of the poem to help them.
- Remind them that they may also consult the glossary if they see unfamiliar words.

### Poet’s Journal 3.1

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Answer the following questions about Walt Whitman’s poem. You may consult the poem and the glossary in your journal as you compose your answers.

1. Write down the first word of lines 5–8.
  - » The first words of the lines are *How, Till, In, and Look’d*.
2. How do these opening words differ from the opening words of lines 1–4?
  - » Answers will vary, but possibilities include that the words are not “when” and that these words differ, whereas the words in the opening lines of 1–4 were all the same. Correct answers should acknowledge that a shift of some sort is taking place here—that the new words introduce variety to the poem.
3. In line 5, the speaker describes his feelings at the lecture. What words does he use to describe how he started to feel?
  - » He uses the words *tired* and *sick*.
4. Earlier in the discussion, we predicted how the speaker might feel at the lecture. What clues did you use from the poem that helped you to make your prediction?
  - » Answers will vary.

**Note:** If students are upset that they made an incorrect prediction, ask them to look back at the poem to see if it contained any clues about how the speaker might have felt.

### Poet’s Journal 3.1

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### Note to Student

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*Anaphora* is the repetition of certain words or phrases at the beginning of lines of a poem. Poets use anaphora for many reasons, including to add emphasis to their ideas.

5. According to line 6, what did the speaker do as a result of these feelings? Use the words from the poem in your answer.
  - » The speaker's words are, "rising and gliding out, I wander'd off by myself."
6. Paraphrase your answer to question 5 by putting the poem's words into your own words.
  - » Answers will vary, but the essential information is that he got up and left the lecture.
7. What does the speaker do in lines 7 and 8?
  - » He goes out into the night and looks at the stars.
8. Starting with line 5, the poem no longer uses anaphora and instead begins each line with a different word. We know that in lines 1–4, the speaker is starting to feel sick and tired. Why might someone who feels sick and tired use the same words over and over?
  - » Answers will vary, but the idea is that students are thinking about the poem's content and form and using material from the poem to help substantiate their ideas. Students might recognize that the speaker is most likely feeling sick and tired because the astronomer's lecture is boring and repetitive.
9. Based on the variety of words used to start lines 5–8, how do you think the speaker might feel at the end of the poem? Give a reason for your answer.
  - » Answers may vary, but students should generally recognize the change in wording signals a change in the way the speaker feels. He is no longer sick and tired, so he uses new words.
10. Based on the poem, do you think this speaker would rather hear someone describe his favorite food or eat his favorite food? Give a reason for your answer.
  - » Answers will vary, but the idea is that students are thinking about the poem's content and form and using material from the poem to help substantiate their ideas.

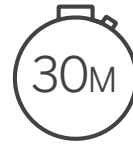
### Note to Student

To paraphrase someone's writing or speech, you express the meaning in different words. When you paraphrase, you change the words without changing the key idea.

- 
- If time permits, review answers with the class, taking volunteers or calling on students to provide their responses. If time is limited, make sure to review answers to priority questions 6–10.

### Lesson 3: “When I Heard the Learn’d Astronomer”

# Writing



**Primary Focus:** Students will use the poetic device *anaphora* to create their personal poem. **TEKS 5.12.A**

## WRITING POEMS WITH ANAPHORA (30 MIN.)

### Composing Original Poems

- In this activity, students will write poems in the form used by Whitman, employing anaphora for the first four lines, then writing without anaphora for the final four lines. They will be asked to offer a brief explanation of the effect of anaphora and lack thereof, reinforcing the link between a poem’s form and its content.
- Tell students that they will now get to write their own poems like Whitman’s. Tell them to turn to Poet’s Journal 3.2 and follow the instructions there.



### Check for Understanding

Check for understanding by circling the room to monitor student progress as they develop their poem, reinforcing when to use *anaphora* in their poem.



### Poet’s Journal 3.2

### Poet’s Journal 3.2

Pick a time in your past when something made you feel bored and, then, a change happened that made things more interesting. Maybe it was waiting at the doctor’s office until you could get the ice cream your parents promised you afterward, or maybe it was when you had to clean your room before you could play with your friends. Make sure to think of a time when you remember feeling bored, but when you also stopped feeling bored as soon as something you liked happened.

Describe the place or situation by answering the following questions:

1. Where were you?

**TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

## Support

Students who struggle may benefit from using props. You can provide your students with a variety of objects (e.g., sweater, globe, book, shells, etc.) to use as inspiration for their poems.

**ENGLISH  
LANGUAGE  
LEARNERS**



Writing  
Exchanging  
Information/Ideas

### Beginning

Work with students to complete the activity. Have them circle repeated words to reinforce anaphora and highlight (in different colors) the first word of the next four lines to show lack of anaphora.

### Intermediate

Pair students with Advanced students to work together to complete the activity. Like Beginning students, students can circle the repeated words and highlight the different words to clarify the use of anaphora.

### Advanced/Advanced High

Observe students working with Intermediate students to complete the activity.

**ELPS 1.H; ELPS 5.B**

2. What were the people around you doing?
3. What did you hear, see, taste, touch, or smell?
4. How long did it feel like you were there?

Now that you've thought about the situation and remembered what it was like, use your answers to the questions on previous page to write a poem like Whitman's. On each line that starts with "When," write a description of the scene connected to each of your answers above. You might need to rearrange some words from your answers to ensure your lines make sense. We call that "revision," or changing your writing. Revision is a great technique that can help you make your work better.

After you write four "When" lines to describe the situation you were in, compose four more lines to describe how your situation changed or what helped end your boredom. You may start those lines with any word you like, as long as you do not use "When." These lines should not use anaphora.

- After students complete their work, have them share their poem aloud in pairs. Students should listen for what the poet found boring and what changed the situation. Have each student name those things after listening to their partner's poem, then have students reverse roles.

End Lesson

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## ABOUT THE POET

### Walt Whitman

Born on May 3, 1819 in Long Island, New York, Walt Whitman worked as a teacher and a journalist before becoming a poet. His poetry related to people of all backgrounds and made him one of America's most well-known and beloved writers.

During Whitman's time, the United States of America was divided by slavery, which threatened to split the country in two. The Civil War inspired him to write *Drum Taps*, a collection of poetry about the war and his experiences as a battlefield nurse. His writing was powerful; even President Lincoln admired him. In fact, several of his poems are tributes to Lincoln.

Whitman also wrote poems about nature. Whitman died in 1892; however, his poetry and free verse style, along with his conversational tone, remain appreciated and admired.



## 4

# “The Copper Beech” and “My Father and the Figtree”

## PRIMARY FOCUS OF LESSON

### Reading

Students will identify and make inferences about figurative language used in

- ✦ two nature poems. **TEKS 5.6.E; TEKS 5.6.F; TEKS 5.9.B; TEKS 5.10.D; TEKS 5.13.E**

### Writing

Students will use a graphic organizer to compare and contrast two characters

- ✦ in a poem. **TEKS 5.6.F; TEKS 5.6.H**

## FORMATIVE ASSESSMENT

### Poet’s Journal 4.1

**The Natural World** Students will answer teacher-generated questions designed to help recall personal experiences with nature. **TEKS 5.13.E**

### Poet’s Journal 4.2

**“The Copper Beech”** Students will answer inferential reading questions students to identify figurative language in Howe’s poem.

- ✦ **TEKS 5.6.F; TEKS 5.9.B; TEKS 5.10.D**

### Poet’s Journal 4.3

**“My Father and the Figtree”** Students will answer poetry questions to identify figurative language and other descriptors that enforce the speaker’s point of view. **TEKS 5.6.F; TEKS 5.9.B; TEKS 5.10.D**

### Poet’s Journal 4.4

**“My Father and the Figtree”** Students will answer poetry comprehension questions and complete a character compare/contrast chart following the reading of Nye’s poem. **TEKS 5.6.F; TEKS 5.6.H**

- ✦ **TEKS 5.6.E** Make connections to personal experiences, ideas in other texts, and society; **TEKS 5.6.F** Make inferences and use evidence to support understanding; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes; **TEKS 5.13.E** Demonstrate understanding of information gathered; **TEKS 5.6.H** Synthesize information to create new understanding.

## LESSON AT A GLANCE

|                           | Grouping    | Time    | Materials                                                                                            |
|---------------------------|-------------|---------|------------------------------------------------------------------------------------------------------|
| <b>Reading (70 min.)</b>  |             |         |                                                                                                      |
| Pre-Reading               | Small Group | 15 min. | <input type="checkbox"/> <i>Poet's Journal</i><br><input type="checkbox"/> Whiteboard                |
| Figurative Language       | Whole Group | 20 min. | <input type="checkbox"/> Markers<br><input type="checkbox"/> Marie Howe's "The Copper Beech"         |
| Close Reading             | Whole Group | 35 min. | <input type="checkbox"/> Naomi Shihab Nye's "My Father and the Figtree"                              |
| <b>Writing (20 min.)</b>  |             |         |                                                                                                      |
| Comparing and Contrasting | Independent | 20 min. | <input type="checkbox"/> <i>Poet's Journal</i><br><input type="checkbox"/> <i>Poet's Journal</i> 4.4 |

## Why We Selected It

Marie Howe's poem "The Copper Beech" exemplifies the association between poetry and the pastoral in its presentation of a speaker who retreats to her favorite tree for solitude and solace. The speaker notes the tree's individualism while modeling her own. The poem also introduces students to figurative language such as similes. Please note, the last line of this poem contains language that could trigger some students.

Naomi Shihab Nye's "My Father and the Figtree" proceeds similarly, looking at the connection between people and the natural world. In the case of Nye's father, the figtree represents his homeland and his childhood. The poem continues the lesson's presentation of similes and introduces symbolism to students.

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## ADVANCE PREPARATION

### Reading

- Prepare whiteboard with markers.
- Pre-arrange students in groups of four.
- You will split each group of four into two pairs later in the lesson.
- Read "The Copper Beech" by Marie Howe and "My Father and the Figtree" by Naomi Shihab Nye.
  - It is beneficial to read the biography with students prior to reading the poem.

### Universal Access

#### Reading

- In this lesson, students will work with you or with partners to complete Activity 4.2 in the *Poet's Journal* to gain a deeper understanding of the complex poem "My Father and the Figtree."

#### Writing

- In this lesson, students will participate in a class discussion after comparing/contrasting characters in the poem. Prepare students to engage with the content by doing/setting up the following.
- Write the following sentence frames on the board/chart paper to provide students with a structure to formulate their thoughts and ideas:
  - I think Howe would most likely \_\_\_\_\_ because \_\_\_\_\_, but Nye's father would most likely \_\_\_\_\_ because \_\_\_\_\_.

- Like/Unlike Howe, Nye's father would \_\_\_\_\_ because \_\_\_\_\_; Howe, also/ instead would \_\_\_\_\_ because \_\_\_\_\_.
- Because the characters are similar/different, Howe would \_\_\_\_\_ because \_\_\_\_\_, whereas Nye's father would \_\_\_\_\_ because \_\_\_\_\_.

## VOCABULARY

### Core Vocabulary

- Review these words, which are defined in the glossary at the back of the *Poet's Journal*.

**Allah, n.** Arabic word for God

**assurance, n.** a promise

**copper beech n.,** a large tree that can live for several hundred years and grow to a height of over 150 feet

**emblem, n.** a symbol

**immense, adj.** extremely large

**indifferent, adj.** uncaring

**Joha, n.,** a character in Palestinian folktales who is known for playing tricks

### Literary Vocabulary

- Review these words, which are introduced throughout the lesson and defined in the glossary at the back of the *Poet's Journal*.

**figurative language, n.** words or phrases that mean more than their dictionary definition; similes and metaphors are two examples of figurative language

**metaphor, n.** a figure of speech in which words typically used to describe one thing are used to describe something else in order to suggest a likeness

**simile, n.** a comparison of two different things using the words *like* or *as*

### Note to Student

The back of your *Poet's Journal* contains a glossary with definitions for some of the words in the poem. You can also often figure out the word's meaning from the other words around it. If you can't find the word in the glossary you can look in a dictionary or ask your teacher for help.

## Lesson 4: “The Copper Beech” and “My Father and the Figtree”

# Reading



**Primary Focus:** Students will identify and make inferences about figurative language used in two nature poems.

✦ **TEKS 5.6.E; TEKS 5.6.F; TEKS 5.9.B; TEKS 5.10.D; TEKS 5.13.E**

### PRE-READING (15 MIN.)

#### Group Work: The Natural World

- Tell students that today’s class begins with a writing exercise concerning nature. In preparation, they should work together in small groups to brainstorm a list of things (living or non-living) they might find in the natural world.
- Ask each group to generate a list of as many natural items as possible. Allow several minutes, and then make a class list on the board that combines the items from each group. Make sure the class list has some general terms (e.g., plants or rivers); it may also have specific ones (e.g., oak trees or the Mississippi River.)
- Once they have compiled a list, tell students they will use the list or their own memory to write about a time they saw, visited or otherwise experienced something in nature that made a big impression on them.
- Model the brainstorming process by reviewing the following example or an original example of your choice. Example: Someone who had visited the Grand Canyon might remember how the sunset made the rocks look yellow, blue, purple, orange, and red. They might even forget they were hungry for dinner and just stand a long time to observe the colors.
- Tell students to turn to Poet’s Journal 4.1, and complete Part 1, questions 1–5.
- If your students finish Part 1 with time to spare, ask them to go back over their answers and add at least one more detail to each of them.

#### Poet’s Journal 4.1



#### Support

If students have difficulty composing the list of natural items, ask them questions to help guide and focus their inquiry. For example: What plants grow near your home? What animals do you encounter near your home?

#### Challenge

If students complete the activity with ease, challenge them to identify if this experience was a positive or negative experience overall. Ask them to identify any life lesson that this experience may have taught them.

✦ **TEKS 5.6.E** Make connections to personal experiences, ideas in other texts, and society; **TEKS 5.6.F** Make inferences and use evidence to support understanding; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes; **TEKS 5.13.E** Demonstrate understanding of information gathered.

## Poet's Journal 4.1

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### Part 1

Look over the list of natural items your teacher created for the class by combining each group's list. Using that list or your own memory, think about a time when you saw, visited, or otherwise experienced something in nature that made a big impression on you. Recall your memory of that experience and use it to answer Part 1, questions 1–5.

1. Where were you?
2. What part of nature did you experience?
3. Did you experience it through smelling, tasting, touching, seeing, or hearing?  
Write one or two sentence(s) to describe what it was like to experience it this way.
4. How did this experience change your thoughts, feelings, or actions?
5. Using your answers for questions 1–4, condense your information into two or three sentences that tell a brief story.

### Part 2

After you and your partner have exchanged your stories about encountering nature, work together to answer the following questions:

6. How did your lists of experiences differ? List as many ways as you can that your experience in nature was different from your partner's.
  7. What did your experiences have in common? List as many ways as you can that your experience in nature was similar to your partner's.
- 

### Note to Student

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When describing how two or more things are similar, equal, or alike, you are comparing. When you focus on the differences between two or more things, you are contrasting.

- Once students have answered questions 1–5, explain the directions for questions 6–7.
- Ask two students to share their answers to question 5, and use those answers to model how students will use their stories to answer those questions. Examples will depend on the stories students provide, but you might ask the class which senses students engaged, what aspect of nature they encountered, and what sort of changes their encounter provoked.
- Then, have students pair up and read their sentences to a partner. Have each pair work together to answer questions 6 and 7.
- Once students have completed questions 6 and 7, have several students volunteer to share their answers to each question. It might be useful to list their answers on the board, accumulating a few examples of similarities and differences.
- Remind students that when we consider how two things are different from each other, we are contrasting those things. When we think about how two items are similar to each other, we are comparing them.
- Tell students that in the rest of the lesson they will look at two different poems. They will read and think about the poems one at a time before comparing and contrasting them.



### Check for Understanding

#### **Thumbs-Up/Thumbs-Down**

Orate the following sentences:

- When you compare two or more things, you are showing what they have in common. (*Thumbs-Up*)
- Things found in nature are the same as things made by humans. (*Thumbs-Down*)
- When you contrast two or more things, you are showing their differences. (*Thumbs-Up*)
- Clarify the answers for students who may have selected incorrectly.

## FIGURATIVE LANGUAGE (20 MIN.)

### Marie Howe's "The Copper Beech"

- Tell students that the first poem is titled "The Copper Beech." Have them turn to the poem and look at the title, then tell them that when beech is spelled this way, it refers to a kind of tree rather than a sandy strip of land by the ocean.
- Tell them this poem is by a woman named Marie Howe who is writing about an encounter with nature.
- Read "The Copper Beech" aloud. Students may read along as they listen.

**Note:** It is beneficial to read the poem aloud at least twice before having students read it silently.

- Ask students to read the poem again silently.

**Note:** After students have reread the poem, you may wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

- Tell students to turn to Poet's Journal 4.2 and complete question 1.

**Note:** The following content is from Poet's Journal 4.2 and includes suggested answers to activity questions:

### Poet's Journal 4.2





## Poet's Journal 4.2

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### Note to Student

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Figurative language consists of words or phrases that mean more than their dictionary definition. Two examples of figurative language are similes and metaphors. Similes are comparisons of two unlike things using *like* or *as*, and metaphors are comparisons of two unlike things that do not use *like* or *as*.

1. Looking at the image above and using clues from the words of the poem, draw a circle to show where the speaker would be located. Then write a sentence below to explain what details in the poem help you know that the speaker would be located here.
  - » Answers will vary, but students should place the speaker somewhere in the tree and should use the text to offer reasons for their choice.
2. In line 5, the speaker mentions what she did in the tree. What words does she use to describe what she did in the tree?
  - » She practiced being alone.
3. Later in the poem, the speaker describes how happy she was. Look back at the poem and find a word or words that suggest why the speaker felt happy. Underline that word or words. Then, using your own words, write a sentence that explains what made the speaker happy.
  - » Possible answers include that she liked watching the rain without getting wet, that she liked being alone, and that she liked sitting in the tree.
4. Each phrase below suggests a possible meaning the tree has for the speaker. For each phrase, write a reason from the poem that shows why the tree has this meaning. Then write two more words or phrases on the two remaining lines to show other things the tree means to Howe. Make sure to give a reason for each.

observation post:

secret lair:

  - » Answers will vary, but students should draw on words, phrases, or lines from the poem.
5. This poem's title, "The Copper Beech," describes the name of the tree and indicates that the tree is somehow important to the speaker. Using your own words, but basing them on the way the speaker feels about the tree, write a sentence that describes how the speaker of this poem might feel about nature in general. Make sure to use evidence from the poem to explain your choice.
  - » Answers will vary, but the goal is for students to draw on words, phrases, or lines from the poem in making their inference.

- 
- When students have completed question 1, call on a few volunteers to share their images and their reasoning for constructing them in the manner they did.

- Then tell students that this poem contains figurative language. Explain that figurative language occurs when words or phrases mean more than their literal dictionary definition.
- Explain that two examples of figurative language are similes, or comparisons using *like* or *as*, and metaphors, a figure of speech in which words typically used to describe one thing are used to describe something else in order to suggest a likeness; metaphors do not use the words *like* or *as* to make comparisons.
- Call on a student to identify whether line 2 is a simile or metaphor. (Because it uses the word *like*, it is a simile.) Acknowledge that trees don't wear dresses under normal circumstances, so we know that this is probably more of an imaginative or figurative expression.
- Ask students to volunteer ways that a tree might wear a yard like a dress and to substantiate their comments with a reason that supports them. They may look at the image in their journal or think of ideas on their own.
- Then tell students to return to Poet's Journal 4.2 and answer the remaining questions. If time permits, allow students to share their answers to the questions. If time is limited, make sure to skip ahead to question 5, as it helps students consider the bigger picture of the poem.

## CLOSE READING (35 MIN.)

### Naomi Shihab Nye's "My Father and the Figtree"

- Tell students that the second poem is titled "My Father and the Figtree."
- Tell them this poem is by a woman named Naomi Shihab Nye and that she is also writing about an encounter with nature, although there are some differences between Nye's poem and Howe's poem. After thinking about Nye's poem on its own, the class will think about how it compares to and contrasts with Howe's poem.
- Tell students that in this poem they will hear about a character named Joha. This is a common character in Palestinian folklore, and since Nye's father is Palestinian, it is likely that he told her stories from his culture. As the poem notes, there are several different stories about Joha, and Nye's father changes some of the details each time he tells the story. This often happens with folk stories in various countries. While listening, students should try to pay attention to hear not only about Joha but also about Nye's father and his experience with nature.
- Read "My Father and the Figtree" aloud. Students may read along as they listen.

## Support

Remind students that when the word *like* is present, it doesn't always mean that there is a simile presented—in order for it to be a simile, two seemingly unlike things must be compared.

## Poet's Journal 4.3



ENGLISH  
LANGUAGE  
LEARNERS



Reading  
Reading/Viewing Closely

### Beginning

Work with students to complete the activity page. Have them circle words with which they are unfamiliar and help clarify meaning to facilitate reading comprehension.

### Intermediate

Pair students with Advanced students to work together to complete the activity. As with Beginning students, have students circle unfamiliar words and consult reference materials to define meaning.

### Advanced/Advanced High

Observe students working with Intermediate students to complete the activity. Clarify any questions students may have.

**ELPS 4.C; ELPS 4.I**

**Note:** It is beneficial to read the poem aloud at least twice before having students read it silently.

- Ask students to read the poem again silently.

**Note:** After students have re-read the poem, you may wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

- Tell students to turn to Poet's Journal 4.3 and complete questions 1 and 2.

**Note:** The following content is from Poet's Journal 4.3 and includes suggested answers to activity questions:

## Poet's Journal 4.3

1. Underline the similes in the first and last stanza of this poem. Then list them below and explain what the figurative meaning of each simile might be.
  - » The simile from the first stanza describes folktales in line 5.

**Figurative meaning:** Answers may vary, since figurative language hinges on imagination. Encourage students to have a reason for their idea. Some possible answers include that the stories are bright; scarves are not always necessary in an outfit, so stories are "extras" too; the father wove the stories like scarves, so each one was a little different from the other.
  - » The simile from the last stanza describes tokens in line 9.

**Figurative meaning:** Answers may vary since figurative language hinges on imagination. Encourage students to have a reason for their idea. One possibility is that tokens are things you win or achieve, so the fruits must have felt like prizes to the father.
2. In stanza 1, the father tells three different tales about Joha. What happens in each one?
  - » Answers are provided based on the poem's text; it is also acceptable for students to paraphrase.
  - » 2a. In the first tale he sees a fig tree while he is on a walk.
  - » 2b. In the second tale he falls asleep near a fig tree.
  - » 2c. In the third tale he is found carrying several figs.

3. What is Nye's reaction to the fig she eats at age six? Use words from the poem to help you with your answer; you might look at stanza 2 for a starting point.
  - » She just shrugs.
4. Based on this reaction, how do much do you think she liked the fig? Circle the best answer below.
  - » She thought it was okay. (A shrug shows that she did not understand her father's love for figs.)
5. Later in stanza 2, Nye's father describes a different kind of fig than the one she has eaten. What words does her father use to describe his fig?
  - » Answers may vary but should reflect quotes from the text.
6. Based on the way Nye's father describes the figs in stanza 2, how does he seem to feel about figs?
  - » Answers should acknowledge that he likes figs.

- 
- Review answers to questions 1 and 2. Then ask students to complete the remaining questions. If time permits, review the answers before moving on to the following questions for discussion:
1. **Inference.** In the last stanza, Nye's father sings a song in Arabic, his native language, about his new home's fig tree. Why might he choose to sing this particular song in the language he learned as a child?
    - » Answers may vary, but the key idea is that he is speaking in his native language, which suggests a connection to his childhood home.
  2. **Inference.** Based on the poem, how do the figs offer Nye's father assurance, or help him feel certain about his world?
    - » Answers will vary, but possibilities include that the fig reminds him of home or that both he and the figs came from the same place.

### Challenge

Nye's father includes the fig in all the bedtime stories he tells her. What do you think the fig symbolizes?

Lesson 4: “The Copper Beech” and “My Father and the Figtree”

# Writing



**Primary Focus:** Students will use a graphic organizer to compare and contrast two characters in a poem. **TEKS 5.6.F; TEKS 5.6.H**

Poet’s Journal 4.4



## COMPARING AND CONTRASTING (20 MIN.)

- Direct students to Poet’s Journal 4.4.
- Read the instructions and ask students to fill out the chart.
- As they work, circulate and conduct quick, over-the-shoulder conferences to offer feedback as needed.

### Poet’s Journal 4.4

Complete the chart below, then use that information and other information from the poem to answer the following questions. You may consult the poem in filling out the chart and answering the questions below.

| Characters                                                  |                            |                               |
|-------------------------------------------------------------|----------------------------|-------------------------------|
| Question                                                    | Howe                       | Nye’s Father                  |
| 1. What kind of tree does the character like?               | <i>likes copper beech</i>  | <i>likes the fig tree</i>     |
| 2. Whose story does the character tell?                     | <i>tells her own story</i> | <i>tells Joha’s folktales</i> |
| 3. How does the character show their feelings for the tree? | <i>sits in the tree</i>    | <i>sings about it</i>         |
| 4. What does the tree represent to the character?           | <i>quiet or seclusion</i>  | <i>hometown and childhood</i> |

- » 1. Answers may vary, but common ones include that Howe sits in the tree while Nye’s father sings about it.
- 2. Answers in this section will vary, but the goal is that students are looking to the text to substantiate their response. Possibilities include that the copper beech represents quiet or seclusion to Howe, while the figtree represents Nye’s father’s hometown and childhood.

**TEKS 5.6.F** Make inferences and use evidence to support understanding; **TEKS 5.6.H** Synthesize information to create new understanding.

1. What do these characters have in common?

» Answers in this section will vary, but the goal is that students are looking to the text to substantiate their response.

2. What differences exist between the way Nye's father feels about nature and the way Howe feels about it?

» Answers in this section will vary, but the goal is that students are looking to the text to substantiate their response.

3. Based on what you know about each character, make an inference about which of the following he or she would be most likely to do from the list below. Fill the item in on the appropriate blank, and then provide a reason explaining your choice.

visit a library

plant a tree

tell stories to the neighbors

speak to a group of people about why they should protect the forests

visit another country

3a. Howe would most likely: \_\_\_\_\_

because: \_\_\_\_\_

3b. Nye's father would most likely: \_\_\_\_\_

because: \_\_\_\_\_

» Answers to this section will vary, but the key idea is that students should look to the text for a reason to support their choice.

- After students complete the chart, review sample answers as a class. Then have students complete questions 1–3 in their *Poet's Journal*. As time permits, review answers together as a class.

End Lesson



ENGLISH  
LANGUAGE  
LEARNERS

Speaking and Listening  
Exchanging  
Information/Ideas

### Beginning

Use pre-prepared sentence frame: *I think Howe would most likely because \_\_\_\_\_, but \_\_\_\_\_.*

### Intermediate

Use pre-prepared sentence frame: *Like/Unlike Howe, Nye's father would \_\_\_\_\_ because \_\_\_\_\_ is \_\_\_\_\_.*

### Advanced/Advanced High

Use pre-prepared sentence frame: *Because the characters are similar/different, Howe would \_\_\_\_\_.*

ELPS 3.C

### Support

Remind students that if they are directly quoting a phrase or line of the poem, they must use quotation marks around the words from the text.

## ABOUT THE POETS

### Marie Howe

Marie Howe was born in Rochester, New York, in 1950. As a child, she loved to read and write. As an adult, she became a journalist and a seventh grade English teacher. While teaching, she realized her true love of poetry and spent hours reading and selecting poems for students to read. Her passion inspired her to return to college and create art that would make “hearts break open, rather than close.”

Not long after her first book of poetry, *The Good Thief*, was published, Howe’s brother died of an AIDS-related disease, inspiring her second poetry collection, *What the Living Do*. Her poetry has inspired readers with its honesty and openness on many diverse topics. In 2012, Marie Howe was named Poet Laureate for New York state. She writes and teaches in New York City.

## Naomi Shihab Nye

Naomi Shihab Nye was born on March 12, 1952, in St. Louis, Missouri. As a child, she wrote poetry as soon as she could. She explains: “I wrote about all the little stuff a kid would write about: amazement over things, cats, wounded squirrels found in the street, my friend who moved away, trees, teachers, my funny grandma. At that time I wrote about my German grandma—I wouldn’t meet my Palestinian grandma ’til I was 14.” Growing up between both Ramallah, Palestine, and San Antonio, Texas, Nye experienced a contrast between two cultures, and it shapes her poetry today.

Nye’s books of poetry include *Different Ways to Pray*, *Fuel*, and *19 Varieties of Gazelle*, which earned praise and awards. Her poetry traces her daily life from the Middle East to the American southwest. She lives, teaches, and writes in San Antonio, Texas.



## 5

# “Snow Dust”

## PRIMARY FOCUS OF LESSON

### Reading

Students will identify and label different rhyme schemes in poetry while

- ✦ analyzing a poem. **TEKS 5.7.C; TEKS 5.7.D; TEKS 5.9.B; TEKS 5.10.D**

### Writing

- ✦ Students will write and share original rhyming poems. **TEKS 5.1.A; TEKS 5.12.A**

## FORMATIVE ASSESSMENT

### Poet’s Journal 5.1

“**Snow Dust**” Poetry comprehension questions students will answer following the reading of Frost’s

- ✦ poem. **TEKS 5.7.C; TEKS 5.7.D; TEKS 5.10.D**

### Poet’s Journal 5.2

**Identifying Rhyme Scheme in “Snow Dust”** Guided reading prompts to help students identify ABAB rhyme scheme in Frost’s poem

- ✦ **TEKS 5.9.B; TEKS 5.10.D**

### Poet’s Journal 5.3

**Independent Writing Practice** A planning and drafting guide for students to use while creating their own poem focusing on the ABAB rhyme scheme.

- ✦ **TEKS 5.12.A**



### Writing Studio

If you are using Writing Studio, you may begin Unit 2, Lesson 1 after completing this lesson. If you have not done so already, you may wish to review the Writing Studio materials and their connection to this unit.

- ✦ **TEKS 5.7.C** Use text evidence to support an appropriate response; **TEKS 5.7.D** Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes; **TEKS 5.1.A** Listen actively to interpret verbal and non-verbal messages, ask relevant questions, and make pertinent comments; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                          | Grouping                    | Time    | Materials                                                                                      |
|--------------------------|-----------------------------|---------|------------------------------------------------------------------------------------------------|
| <b>Reading (60 min.)</b> |                             |         |                                                                                                |
| Close Reading            | Whole Group/<br>Small Group | 30 min. | <input type="checkbox"/> Poet's Journal<br><input type="checkbox"/> Robert Frost's "Snow Dust" |
| Poetic Device: Rhyme     | Whole Group                 | 30 min. | <input type="checkbox"/> Colored Pencils<br><input type="checkbox"/> Whiteboards/Index cards   |
| <b>Writing (30 min.)</b> |                             |         |                                                                                                |
| Writing Poems with Rhyme | Independent                 | 30 min. | <input type="checkbox"/> Poet's Journal<br><input type="checkbox"/> Poet's Journal 5.3         |

## Why We Selected It

Robert Frost's "Snow Dust," which he also published under the title "Dust of Snow," presents students their first rhymed poem and allows them to begin learning about rhyme schemes. Its rhythm and meter offer a formal contrast to the earlier free verse poems, and the speaker's willingness to find levity in everyday events offers students the opportunity to study character development.

### ADVANCE PREPARATION

#### Reading

- Arrange students into small groups before the lesson begins.
- Read "Snow Dust" by Robert Frost.
  - It is beneficial to read the biography with students prior to reading the poem.
- Assemble colored pencils to distribute to students during the lesson.

#### Universal Access

##### Reading

- In this lesson, students will work with you, with partners, or independently to understand rhyming patterns and create a list of rhyming words.

##### Writing

- In this lesson, students will participate in a Think-Pair-Share activity after writing their poem. Prepare students to engage with the content by doing/setting up the following:
- Write the following sentence frames on the board/chart paper to provide students with a structure to formulate their thoughts and ideas:
  - One thing I liked about \_\_\_\_\_'s poem is \_\_\_\_\_ (*insert partner's name*).
  - \_\_\_\_\_'s use of \_\_\_\_\_ was enjoyable because \_\_\_\_\_ (*insert partner's name*).
  - Incorporating poetic devices such as \_\_\_\_\_ made \_\_\_\_\_'s poem unique/interesting/creative (*insert partner's name*) because \_\_\_\_\_.

## VOCABULARY

### Core Vocabulary

- Review this word, which is defined in the glossary at the back of the *Poet's Journal*.

**rue, v.** to feel sorry about or regret

### Literary Vocabulary

- Review these words, which are introduced throughout the lesson and defined in the glossary at the back of the *Poet's Journal*.

**rhyme, n.** words that end in the same sound or sounds

**rhyme scheme, n.** the pattern of repeated rhyming words in a poem

Start Lesson

## Lesson 5: "Snow Dust" Reading



**Primary Focus:** Students will identify and label different rhyme schemes in poetry while analyzing a poem. **TEKS 5.7.C; TEKS 5.7.D; TEKS 5.9.B; TEKS 5.10.D**

## CLOSE READING (30 MIN.)

### Activating Prior Knowledge

1. **Literal.** As a warm-up, ask students to review the definition of *anaphora* from a previous lesson.
  - » Anaphora is the repetition of a word or words at the start of several lines of poetry.
2. **Evaluative.** Ask students to review why poets use anaphora.
  - » Poets use anaphora to add emphasis to an idea or emotion.
  - Tell students that this lesson looks at another poetic device that involves repetition. That device is rhyme, or the repetition of sounds.
  - Tell students that they will listen to you read the poem "Snow Dust" by Robert Frost. As they listen, they should follow along in their *Poet's Journal* and try to understand the scene the poem describes.
  - Read Robert Frost's "Snow Dust" aloud.

**TEKS 5.7.C** Use text evidence to support an appropriate response; **TEKS 5.7.D** Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes.

**Note:** It is beneficial to read the poem aloud at least twice before having students read it silently.

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## Snow Dust

Robert Frost

The way a crow  
Shook down on me  
The dust of snow  
From a hemlock tree  
  
Has given my heart  
A change of mood  
And saved some part  
Of a day I had rued.

- 
- Ask students to read the poem again silently.

**Note:** After students have reread the poem, you may wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

3. **Literal.** What action does the speaker describe in the first stanza?

» A crow in a tree shakes snow on the speaker.

- Ask students to turn to Poet's Journal 5.1.
- Review the directions and ask students to complete questions 1–2.
- Review the answers to those questions aloud, then have students complete question 3 in groups.
- Review the answer to question 3 and explain to students that when they use details from a work to help them make a reasonable guess at the meaning of a word, they are inferring the meaning, or making an inference.
- Have students return to the *Poet's Journal* and complete questions 4–5 individually.

### Poet's Journal 5.1



## Poet's Journal 5.1

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Sometimes we encounter words we don't know. The questions below the poem will help you to figure out the meaning of the word *rued* from the other words in the stanza. You may consult the poem as you answer these questions.

1. What happens to the speaker in the first two lines of the second stanza?

» His heart changes mood.

2. What does the speaker say was "saved"?

» He says that "part of his day" was saved.

Working together with your group, answer question 3. You may consult the poem as you work on your answer, but you should not look the word up in a glossary or dictionary.

3. The speaker says that at first he "rued" the day, but it was eventually saved by the crow shaking snow onto his head. Based on his use of the word *saved*, what do you guess *rued* might mean? Write down details or words from the poem that help you decide.

» Answers may vary.

- As the groups suggest possibilities, discuss their answers and encourage students to provide evidence for them. The discussion should culminate in helping students understand the correct meaning of *rued*, which is felt sorry about or regretted.

When your teacher tells you to do so, complete questions 4–5 individually.

4. In your own words, describe the change that took place for the speaker.

» Answers will vary, but the key is the word *rued*, which tells students that the speaker had been having a bad day until the snow hit him.

5. Summarize the events of the poem in your own words.

» Answers will vary, but students should understand both that the speaker encountered a crow who shook snow onto him and that this event made him feel lighter or happier about his day.

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### Note to Student

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When you summarize the poem, think about how the details work together to create a theme, or larger message. Include a description of the theme in your summary.

## POETIC DEVICE: RHYME (30 MIN.)

### Support

Read the poem aloud at least twice, so struggling students have a greater opportunity to hear rhyming words.

### Support

Remind students that rhyming words end in the same sound. Examples include *pine/fine*, *nickel/pickle*, and *ability/fragility*. Offer students other words and ask them to respond with rhyming words.

### Poet's Journal 5.2



- Tell students that they will now listen to the poem again. This time they should listen for the rhyming words.
- Read the poem aloud, then ask students to name any rhyming words they heard.
  - » The rhyming words are *crow/snow*, *me/tree*, *heart/part*, *mood/rued*.

**Note:** Students may also notice that some words have similar sounds originating from individual letters, such as the long *a* in *change/saved/day*. If they do notice that, you may explain that this is an example of assonance, or the repetition of the same vowel sound. Rhyming words often have several similar sounds that combine both vowels and consonants; those sounds typically appear at the end of the rhyming words.

### Annotating: Identifying Rhyme Scheme

- Explain to students that poems such as “Snow Dust” use a *rhyme scheme*, or a set pattern of rhyming words. Different kinds of rhyme schemes exist, and figuring out the rhyme scheme is an important step in understanding the structure and sound of a poem.
- Distribute markers or colored pencils to students and tell them that the first step of finding a rhyme scheme is to mark the pattern of rhyming words. Tell students to consult Poet’s Journal 5.2 and follow along as you work on the activity together as a class.
- Teachers should model the first pair to ensure students understand the concept. Students should underline each pair in a different color.
- Write the first two lines of “Snow Dust” on the board and use them to model the exercise for students.



### Check for Understanding

#### True/False

Orate the following sentences:

- Words that rhyme have the same sound at the beginning or end of a word. (*True*)
- Rhyme scheme is a poetic device that makes words not rhyme in a poem. (*False*)
- If a poem follows an *ABAB* rhyme scheme, then every other line rhymes. (*True*)

Clarify the answers for students who may have selected incorrectly.

## Poet's Journal 5.2

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When you read a poem with rhyming words at the end of its lines, it may be following a rhyme scheme, or using those rhyming words in a set pattern. Follow the steps below as your teacher explains them in order to identify a poem's rhyme scheme.

1. First, review the words that rhyme in the poem. Although words within each line may sometimes rhyme, in looking for a rhyme scheme, you should consult only the last words of each line. When your teacher instructs, review with your class the words at the end of each line of "Snow Dust."
  - » The ending words are *crow, me, snow, tree, heart, mood, part, and rued*.
2. Using colored pencils, markers, or the other tools your teacher provides, underline each pair of rhyming words, giving each rhyming pair its own unique color.
3. Now assign each colored pair a letter, starting with the letter *A* and working through the alphabet in order. For example, if you underlined the words *crow* and *snow* in red, assign those words the letter *A*. Every end word that rhymes with *crow* will get the letter *A*. When you get to an end word that does not rhyme with *crow*, give it the letter *B*, and so on. Write the letter next to each word. Your teacher will show you an example.

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### Snow Dust

#### Robert Frost

The way a crow *A*  
Shook down on me *B*  
The dust of snow *A*  
From a hemlock tree *B*  
  
Has given my heart *C*  
A change of mood *D*  
And saved some part *C*  
Of a day I had rued. *D*

---



## Support

If students find it difficult to identify rhyming words, cover the beginning letter and show students the phoneme sound. For example, cover the *st-* in *stop* to show students the sound *-op*.



Language  
Using Foundational  
Literacy Skills

### Beginning

Work with students to identify rhyming words by covering phoneme sounds (e.g. cover *st-* in *stop* to show the *-op* sound). Help students brainstorm rhyming words.

### Intermediate

As with Beginning students, cover the phoneme and pair students to create a list of rhyming words.

### Advanced/Advanced High

Assign a word ending and observe students working independently to participate in an alphabet hunt, where they search for letters to add to the sound to create rhyming words.

**ELPS 1.F; ELPS 1.H;**

**ELPS 2.A**

## Challenge

If students easily identify monosyllabic rhymes from the list provided, challenge them to identify polysyllabic words.

- Tell students to look now at the order of the letters. In each stanza, the first and third lines rhyme, as do the second and fourth. This is called an *ABAB* rhyme scheme.
- Tell students that this is just one possible rhyme scheme and that many others exist. Using these tools will help students know how to figure out the rhyme scheme of many different poems they encounter.
- Tell students that now they will brainstorm their own lists of rhyming words to use in a rhyming poem of their own.
- Divide students into groups of three or four and assign each group a word from the following list. Remind them that words do not all have to look the same in order to rhyme.
  - care
  - true
  - right
  - stop
  - quick
  - clock
- Rhymes will vary, but possibilities include the following:
  - **care**—stare, square, hair, there, mare
  - **true**—blue, new, shoe, stew, pew
  - **right**—light, bright, quite, night, might
  - **stop**—pop, hop, mop, drop, plop
  - **quick**—stick, sick, slick, nick, pick
  - **clock**—shock, rock, lock, knock, stock
- Give each group several minutes to list as many rhymes for their words as possible.

**Note:** You may wish to allow groups to compete for the highest number of rhyming words.
- When groups have finished, have representatives offer several examples of rhymes for each word, and list five–six of those on the board. Students will use these in writing their original poems.

## Lesson 5: “Snow Dust”

# Writing



### Poet’s Journal 5.3



### Speaking and Listening Exchanging Information/Ideas

#### Beginning

Use pre-prepared sentence frame. One thing I liked about \_\_\_\_\_’s poem . . . . (insert partner’s name)

#### Intermediate

Use pre-prepared sentence frame. \_\_\_\_\_’s use of (insert partner’s name) \_\_\_\_\_ was enjoyable because . . . .

#### Advanced/Advanced High

Use pre-prepared sentence frame. Incorporating poetic devices such as \_\_\_\_\_ . . . . \_\_\_\_\_.

#### ELPS 3.C

#### Support

For those students struggling to write a poem, ask prompting questions to jumpstart their poems (e.g. “Where did their surprising event take place?”; “And then what happened?”). Then, suggest they start writing using that information.

**Primary Focus:** Students will write and share original rhyming poems.

**TEKS 5.1.A; TEKS 5.12.A**

### WRITING POEMS WITH RHYME (30 MIN.)

#### Poetic Device: Rhyme Scheme

- Tell students that now they will turn to Poet’s Journal 5.3 and compose their own poems.
- Review the instructions with students and ask them to complete questions 1–3, which will help them to brainstorm surprising moments in their life. Allow student volunteers to share their answers to these questions aloud.
- Have students compose their poems.
- Circulate for over-the-shoulder conferences as necessary while students work.

#### Poet’s Journal 5.3

In this exercise, you will write your own poem using an ABAB rhyme scheme. Like Robert Frost, you should make your poem about something that was surprising or unexpected.

1. Think of an event from your life that was surprising or unexpected. Write what was surprising in the space below.
2. What was happening before the surprising event?
3. What changed because of the surprising event?

Now you’ll use this information to write a poem with an ABAB rhyme scheme. Remember that you will need four rhyming pairs. You may write your own rhymes or use the rhyming words your class listed in the previous exercise. After you finish your poem, reread it. Then mark the rhyme scheme by writing the appropriate letters to the side of each end word.

**TEKS 5.1.A** Listen actively to interpret verbal and non-verbal messages, ask relevant questions, and make pertinent comments; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

## Challenge

For students wanting to write poems longer than two stanzas, remind them that a rhyme scheme follows a set pattern; therefore, longer poems should follow the same pattern in each new stanza.

- Allow students to share their poems in a Think-Pair-Share activity. Remind them to listen carefully and respectfully to other students. After each poet shares a poem, ask students to name one thing they like about it.

~~~~~  
End Lesson  
~~~~~

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## ABOUT THE POET

### Robert Frost

Robert Frost was born in San Francisco on March 26, 1874, and moved to Massachusetts when he was 11. Although he never earned a college degree, Frost attended Dartmouth and Harvard Universities. As a young man, he worked as a teacher and as editor of a local newspaper, writing poetry all the while. In 1894, he published his first poem, "The Butterfly," and went on to publish several volumes of poetry, including *A Boy's Will* and *North of Boston*, in the 1910s. Frost travelled extensively with his wife and children and was influenced by several poets he met abroad. He mostly wrote about life and nature, especially in New England, where he spent most of his life.

He became well known and loved as a writer during his lifetime, winning many awards, including four Pulitzer Prizes for poetry and the Congressional Gold Medal in 1960. He died in 1963.

## 6

## “#359”

## PRIMARY FOCUS OF LESSON

**Reading**

Students will summarize a poem’s overall message and analyze how the use of figurative language affects a poem’s meaning.

✦ **TEKS 5.6.G; TEKS 5.9.B; TEKS 5.10.D**

**Writing**

Students will create similes and metaphors describing the movements of

✦ animals. **TEKS 5.12.A**

## FORMATIVE ASSESSMENT

**Poet’s Journal 6.1**

“#359” Students will answer poetry comprehension questions following the reading of Dickinson’s poem.

✦ **TEKS 5.6.G; TEKS 5.9.B; TEKS 5.10.D**

**Poet’s Journal 6.2**

**Independent Writing Practice** Students will use a planning and drafting guide to create their own

✦ similes and metaphors. **TEKS 5.12.A**

✦ **TEKS 5.6.G** Evaluate details read to determine key ideas; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                                 | Grouping    | Time    | Materials                                                                                           |
|---------------------------------|-------------|---------|-----------------------------------------------------------------------------------------------------|
| <b>Reading (70 min.)</b>        |             |         |                                                                                                     |
| Review Poetic Devices and Terms | Whole Group | 30 min. | <input type="checkbox"/> <i>Poet's Journal</i><br><input type="checkbox"/> Emily Dickinson's "#359" |
| Group Collaboration             | Partner     | 40 min. | <input type="checkbox"/> <i>Poet's Journal</i> 6.1                                                  |
| <b>Writing (20 min.)</b>        |             |         |                                                                                                     |
| Figurative Language             | Partner     | 20 min. | <input type="checkbox"/> <i>Poet's Journal</i> 6.2                                                  |

## Why We Selected It

Emily Dickinson's poem "#359," sometimes referred to by its first line ("A Bird, came down the Walk—"), introduces slant rhyme, metaphor, and other examples of figurative language. The poem's syntax and metaphors challenge students to read closely. As suggested by Dickinson's definition of poetry included in the unit introduction, this poem helps students explore the metaphorical possibility inherent in poetry.

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### ADVANCE PREPARATION

#### Reading

- Arrange students into small groups before the lesson begins.
- Read "#359" by Emily Dickinson.
  - It is beneficial to read the biography with students before reading the poem. Note that students may recognize the pound sign (#) as a symbol for "hashtag" rather than "number." It may be beneficial to explain the symbol to students before reading the poem.

#### Writing

- Arrange students into pairs before the lesson begins.

#### Universal Access

##### Reading

- In this lesson, students will work either with you, with a partner, or independently to complete Poet's Journal 6.1 in order to gain a clearer understanding of how figurative language is used in a poem.

##### Writing

- In this lesson, students will work either with you or with a partner to complete Poet's Journal 6.2, which helps them to compose their own similes and metaphors.

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### VOCABULARY

#### Core Vocabulary

- Review these words, which are defined in the glossary at the back of the *Poet's Journal*.

**cautious, adj.** careful

**convenient, adj.** nearby or easy to find

**dew, n.** drops of water that form overnight

**oar, n.** a long, thin, usually wooden pole with a blade at one end, used to row or steer a boat

**plash, n.** a splash

**seam, n.** the place where two things connect

### Literary Vocabulary

- Review these words, which are introduced throughout the lesson and defined in the glossary at the back of the *Poet's Journal*.

**quatrain, n.** a four-line stanza

**slant rhyme, n.** when two words share only the same final consonant sound (example: *crumb* and *home*)

Start Lesson

## Lesson 6: “#359”

# Reading



**Primary Focus:** Students will summarize a poem's overall message and analyze how the use of figurative language affects a poem's meaning.

✦ **TEKS 5.6.G; TEKS 5.9.B; TEKS 5.10.D**

### REVIEW POETIC DEVICES AND TERMS (30 MIN.)

#### Introduce the Poet

- Explain that this lesson asks students to use many of the poetry-reading tools they have already learned to explore a poem by Emily Dickinson. Dickinson, who lived from 1830–1886, is now considered one of America's most important poets. Since she did not share her writing with many people during her lifetime, she became well known only after her death. Some of the people who did read Dickinson's poems during her lifetime noticed that they appeared to be somewhat different from many other poems of that time. Tell students that, as they read “#359,” they should pay attention to things in it that seem different from other poems they have read.
- Remind students that they have plenty of tools to help them read and understand Dickinson.

✦ **TEKS 5.6.G** Evaluate details read to determine key ideas; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes.



## Support

Ask students to list poetic devices that they have learned from previous lessons. If students are unable to refer to any poetic devices, present them with a short list or point them to a previously developed anchor chart of poetic devices, their definitions, and examples.

## Introduce the Poem

- Tell students to turn to the poem in their *Poet's Journal* and to follow along silently as you read.
- Read the poem.

**Note:** It is beneficial to read the poem aloud at least twice before having students read it silently.

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## #359

### Emily Dickinson

A Bird, came down the Walk—

He did not know I saw—

He bit an Angle Worm in halves

And ate the fellow, raw,

And then, he drank a Dew

From a convenient Grass—

And then hopped sidewise to the Wall

To let a Beetle pass—

He glanced with rapid eyes,

That hurried all abroad—

They looked like frightened Beads, I thought,

He stirred his Velvet Head.—

Like one in danger, Cautious,

I offered him a Crumb,

And he unrolled his feathers

And rowed him softer Home—

Than Oars divide the Ocean,  
Too silver for a seam,  
Or Butterflies, off Banks of Noon,  
Leap, plashless as they swim.

---

- Ask students to silently re-read the poem.

**Note:** After students have re-read the poem, you may wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

### Close-Reading Discussion

1. **Evaluative.** Ask students to name things that make the poem seem different from other poems they have read.

- » Answers will vary, but possibilities include that the title is a number, that the poem uses irregular capitalization, and that the poem contains numerous dashes. See below for additional information on each possibility:

**The title is a number:** Dickinson rarely titled her poems. Most contemporary scholars reference her poems by number; the numbering system reflects the poems' chronology.

**The poem uses irregular capitalization:** Scholars have shown that Dickinson's own textbooks recommended using capitals to emphasize particular words, which was a common practice in her era.

**The poem contains numerous dashes:** This practice was also common in 19th-century writing, although Dickinson perhaps used it more distinctively than others.

- Remind students that, even though Dickinson did some things that set her writing apart, many aspects of her poems should be familiar.
- Tell students that, before they discuss what the poem means, they should think about how much they already know about it.
- Review terms from Lessons 1–5 as needed as you ask students questions 1–3 aloud.

2. **Literal.** How many stanzas does the poem have?

- » The poem has five stanzas.

3. **Literal.** How many lines are in each stanza?

- » Each stanza has four lines.

- Explain to students that the word *quatrain* is used to describe a four-line stanza.
  - Model for students how to determine the rhyme scheme of the first quatrain, then ask them to work aloud to determine the rhyme scheme for the second quatrain. Remind them that each word with a new ending sound gets assigned a new letter.
4. **Literal.** What is the rhyme scheme of the poem's first two stanzas?
- » The second and fourth lines in each stanza rhyme, so the rhyme scheme for the first two stanzas is ABCB DEFE.
- Explain to students that this pattern changes slightly in stanzas 3–5, as the words in the second and fourth lines of those stanzas are not precise rhymes. Write each word pair (*abroad/Head, Crumb/Home, seam/swim*) on the board and explain to students that, while they are not true rhymes (such as *saw* and *raw*, which share the same final vowel and consonant sounds), they do share the same final consonant sounds (the *d* or *m*). This makes them *slant rhymes*.
  - Tell students that, when a poet starts a pattern such as a rhyme scheme and then breaks or changes that pattern, often that change reveals things about the poem's meaning. Tell students that, as they discuss the poem's meaning, they should think about why Dickinson might have introduced slant rhymes in the third stanza.



### Check for Understanding

#### Thumbs-Up/Thumbs-Down

Orate the following:

- A quatrain is composed of five lines. (*Thumbs-Down*)
- Changes in a poem's rhyme scheme typically reveal something about the poem's meaning. (*Thumbs-Up*)
- Slant rhymes are words that do not rhyme exactly, but are still considered to rhyme. (*Thumbs-Up*)

## GROUP COLLABORATION (40 MIN.)

### Interpreting the Poem

- Assemble students into groups and assign each group one of the pairs of lines below.
- Ask each group to determine the meaning of its pair and to describe that meaning in their own words.
- **Pair 1 (lines 1 and 2 of the poem):**

A Bird, came down the Walk—  
He did not know I saw—

  - » The meaning of these lines is that the speaker saw a bird that did not see her.
- **Pair 2 (lines 3 and 4 of the poem):**

He bit an Angle Worm in halves  
And ate the fellow, raw,

  - » The meaning of these lines is that the bird ate a worm.
- **Pair 3 (lines 5 and 6 of the poem):**

And then, he drank a Dew  
From a convenient Grass—

  - » The meaning of these lines is that the bird had a drink of water.
- **Pair 4 (lines 7 and 8 of the poem):**

And then hopped sidewise to the Wall  
To let a Beetle pass—

  - » The meaning of these lines is that the bird moved near a wall when it saw a beetle come by.
- After the groups have had time to paraphrase, ask them to share their responses. Make sure that students are clear on the poem's meaning thus far before continuing.
- Summarize the first two stanzas and tell students that, in these stanzas, the speaker watches the bird do things that are common for birds.
- Remind students that these stanzas have a regular rhyme scheme.
- Direct students to stanza 3.
- Tell students that, in the rest of the poem, Dickinson begins to use more figurative language to describe the bird.
- Tell students to pay attention for the stanza's simile as they listen to the poem read aloud and follow along in their journals.

### Support

Remind students that one example of figurative language is the *simile*. Ask students to review the definition of a *simile*.

- » A simile is a comparison using the word *like* or *as*.



Reading

Reading/Viewing Closely

**Beginning**

Work with students to complete the activity page and gain clearer understanding of figurative language in the poem.

**Intermediate**

Pair students to work together to complete the activity. Clarify any questions students may have regarding figurative language.

**Advanced/Advanced High**

Observe students working independently to complete the activity; answer any possible questions regarding figurative language.

**ELPS 4.F; ELPS 4.J**

Poet's Journal 6.1



- Read stanza 3 aloud or call on a student to do so.

He glanced with rapid eyes

That hurried all abroad—

They looked like frightened Beads, I thought,

He stirred his Velvet Head.—

- Direct students to turn to Poet's Journal 6.1 and answer questions 1–5 silently and independently.
- Review questions 1–5 aloud as a class.
- Read stanza 4 aloud.

Like one in danger, Cautious,

I offered him a Crumb,

And he unrolled his feathers

And rowed him softer Home—

- Have students return to the *Poet's Journal* to complete questions 6 and 7.

**Poet's Journal 6.1**

Listen to stanza 3 as it is read aloud, then answer the following questions. You may consult the poem as you work.

1. What does the bird do in the first line of the stanza?
  - » He looks around.
2. Using context clues from the other words in the first two lines of the stanza, try to infer the meaning of the word *abroad*. What does it mean in this stanza?
  - » In this context, the word *abroad* means “all over or in lots of different directions”; students may infer from the rapid and hurrying eyes that the bird is looking in many places.
3. Name the simile in the stanza.
  - » The simile is “like frightened Beads.”
4. What is the simile describing?
  - » The simile describes the bird's eyes.

5. What words in this stanza help you know how the bird might feel? Write the words from the stanza and the way you believe the bird feels.

- » Answers may vary, but typical responses include “rapid” and “hurried,” which show that the bird feels anxious or aware, and “frightened,” which figuratively describes the bird’s eyes but may be extrapolated to describe the whole animal.

Listen to stanza 4 as it is read aloud, then answer the following questions. You may consult the poem as you work.

6. Who is “like one in danger”?

- » The speaker is “like one in danger.”

Dickinson revised this poem several times, changing the meaning of this line through several revisions. The period after “Velvet Head” indicates that the following line begins a new sentence in which the “I” is the subject and thus is the one in danger.

7. What does the speaker do in stanza 4, line 2?

- » She tries to feed the bird (“offered him a Crumb”).

- 
- Review the answers to questions 6 and 7.
  - Tell students that, in the rest of the poem, Dickinson uses figurative language to describe the bird’s reaction. Instruct them to listen to the end of the poem and think about what sort of actions it describes.
  - Read the last six lines of the poem aloud, then ask the following questions to help structure class discussion on the remaining lines of the poem:

And he unrolled his feathers  
And rowed him softer Home—  
Than Oars divide the Ocean,  
Too silver for a seam,  
Or Butterflies, off Banks of Noon,  
Leap, splashless as they swim.

1. **Literal.** How does the bird respond to the speaker’s action?

- » He flies away (“unrolled his feathers.”)

2. **Evaluative.** Dickinson compares the bird’s wings to the oars of a boat. How are rowing oars and flapping wings similar?

- » They make a similar motion.

## Support

If desired, allow students to stand and act out the movement a bird's wings make in flight and the movement oars make in rowing.

## Support

Explain that Dickinson says the butterflies swim without splashes, and we know that butterflies aren't animals that usually go swimming; therefore, she might also be comparing the way butterflies swim through the air to the way birds fly.

## Poet's Journal 6.2



3. **Literal.** Dickinson also compares the flying bird to butterflies. What words in the final line of the poem describe what the butterflies are doing?
  - » The words *leap* and *swim* describe this.
4. **Literal.** Ask students to work together as a class to summarize the overall message of the poem.
  - » The speaker sees a bird on the sidewalk. The bird eats a worm, then a beetle passes by. The bird seems frightened. The speaker tries to feed the bird, but it flies away. The speaker watches it go, noticing that the bird flies more softly or smoothly than people rowing a boat or than butterflies flying.

## Lesson 6: "#359" Writing



**Primary Focus:** Students will create similes and metaphors describing the movements of animals. **TEKS 5.12.A**

### FIGURATIVE LANGUAGE (20 MIN.)

#### Constructing Metaphors and Similes

- Assign students partners.
- Have students turn to Poet's Journal 6.2 and review the instructions.
- Review the definitions of *simile* and *metaphor*, then have the student pairs work together to complete questions 1–3.

#### Poet's Journal 6.2

Emily Dickinson uses figurative language to describe the way a bird flies. Working with a partner, you will also practice using two kinds of figurative language, similes and metaphors, to describe the actions of animals.

**TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

Read the word lists below:

| List A | List B |
|--------|--------|
| eat    | lion   |
| sing   | snake  |
| jump   | dog    |
| roar   | horse  |
| hiss   | pony   |
| prance | bird   |

1. One student should pick a word from list A, and the other should pick a word from list B. Try to pick pairs of words that seem to go together. Write those words on the space below.

**Word from List A:** \_\_\_\_\_

**Word from List B:** \_\_\_\_\_

2. Work together with your partner to write a simile that uses the word *like* or *as* to connect this animal action to something else. For example, if you had the words *flap* and *bird*, you might write, "The bird's wings flapped like oars dividing the ocean."

3. Work together with your partner to turn your simile into a metaphor. Remember that a metaphor does not use the word *like* or *as*. For example, you might write, "The bird's flapping wings were oars dividing the air."

If you finish with time remaining, pick another pair and repeat the activity.

- If time permits, ask pairs to share their work with the class.

~~~~~  
End Lesson  
~~~~~

## Note to Student

A metaphor is a comparison in which the words usually used to describe one thing are used to describe something different.

A simile is a comparison of two different things using the words *like* or *as*.



**ENGLISH  
LANGUAGE  
LEARNERS**

Writing  
Exchanging  
Information/Ideas

### Beginning

Work with students in small groups to help them write their own similes and metaphors.

### Intermediate

Pair students with Advanced students to write their own similes and metaphors.

### Advanced/Advanced High

Observe students working with Beginning students to write their own similes and metaphors.

### ELPS 5.G

### Challenge

Ask students to develop metaphors to describe other characteristics of their favorite animals.



## ABOUT THE POET

### Emily Dickinson

Emily Dickinson was born in Amherst, Massachusetts, on December 10, 1830, to a wealthy and successful family. She attended school for only a short time but was a prolific writer, composing nearly 1,800 poems during her lifetime.

After leaving school, Dickinson spent the majority of her life in seclusion, living away from other people. She maintained many friendships, however, by writing letters.

Dickinson's poems touch upon many themes, including death, nature, the Bible, and the human mind and spirit. She is best known for her non-traditional use of style and syntax, often arranging her words unexpectedly but with purpose. She remained an unknown and mostly unpublished writer during her lifetime. Her family discovered her poetry journals after she died in 1886. Her first book of poems was published in 1890, although her work only gained widespread appreciation later in the 20th century. Today, she is considered one of America's most important poets.



## 7

# “Advice”

## PRIMARY FOCUS OF LESSON

### Reading

Students will define and identify implied metaphors in a specific poem.

✦ **TEKS 5.6.G; TEKS 5.9.B; TEKS 5.10.D**

### Writing

Students will revise previously written metaphors and incorporate them in an originally crafted poem.

✦ **TEKS 5.11.A; TEKS 5.11.C; TEKS 5.12.A**

## FORMATIVE ASSESSMENT

### Poet’s Journal 7.1

**“Advice”** Poetry comprehension questions students will answer following the reading of Gerber’s poem.

✦ **TEKS 5.6.G; TEKS 5.9.B; TEKS 5.10.D**

### Poet’s Journal 7.2

**Metaphor Revision** Guiding questions to assist students in revising previously written metaphors.

✦ **TEKS 5.11.C; TEKS 5.12.A**

### Poet’s Journal 7.3

**Independent Writing Practice** A planning and drafting guide for students to use while creating their own poem. **TEKS 5.11.A**

✦ **TEKS 5.6.G** Evaluate details read to determine key ideas; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes; **TEKS 5.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 5.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                                 | Grouping                    | Time    | Materials                                                                                              |
|---------------------------------|-----------------------------|---------|--------------------------------------------------------------------------------------------------------|
| <b>Reading (45 min.)</b>        |                             |         |                                                                                                        |
| Whole Class Read-Aloud          | Whole Group                 | 10 min. | <input type="checkbox"/> <i>Poet's Journal</i><br><input type="checkbox"/> Dan Gerber's "Advice"       |
| Poetic Device: Implied Metaphor | Whole Group/<br>Independent | 35 min. | <input type="checkbox"/> <i>Poet's Journal</i> 7.1                                                     |
| <b>Writing (45 min.)</b>        |                             |         |                                                                                                        |
| Revising Lesson 6 Metaphors     | Independent                 | 25 min. | <input type="checkbox"/> <i>Poet's Journal</i><br><input type="checkbox"/> Metaphors from Activity 6.2 |
| Writing Original Advice Poems   | Independent                 | 20 min. | <input type="checkbox"/> <i>Poet's Journal</i> 7.2, 7.3                                                |

## Why We Selected It

Gerber's poem offers a poignant interaction between father and son, showing how one generation passes wisdom to the next. The poem's use of the implied metaphor between worms and hurtful words offers students the chance to develop further their understanding of this poetic device, while the poem's subtle and nuanced portrayal of the father allows students to reflect on how Gerber uses small details to demonstrate character traits. The poem's straightforward diction and matter-of-fact tone belie its complexity; it remains accessible to readers yet rewards their close attention.

### ADVANCE PREPARATION

#### Reading

- Read "Advice" by Dan Gerber.

#### Writing

- Make sure students have the metaphors they composed in the *Poet's Journal* during the previous lesson.
- Review the example from the metaphor revision exercise before class.
- Prepare the board or other area for recording and displaying the student-generated brainstorming list.
- Before class begins, arrange students into the same pairs used for the previous class lesson.

#### Universal Access

##### Reading

- In this lesson, students will work with you, with a partner, or individually to read the poem closely to understand the use of implied metaphor in Gerber's poem.

##### Writing

- In this lesson, students will work either with you, with a partner, or independently to complete Activity 7.2. in the *Poet's Journal* to compose a poem which includes their revised metaphor.

## VOCABULARY

### Literary Vocabulary

- Review this word, which is introduced in the lesson and defined in the glossary at the back of the *Poet's Journal*.

**implied metaphor, n.** a comparison that is not made directly

Start Lesson

## Lesson 7: "Advice" Reading



**Primary Focus:** Students will define and identify implied metaphors in a specific poem. **TEKS 5.6.G; TEKS 5.9.B; TEKS 5.10.D**

### WHOLE CLASS READ-ALOUD (10 MIN.)

#### Introduce the Poem

- You may wish to begin the conversation by asking students to whom they turn for advice when they have a problem.
- Tell students that the poem in this lesson is written by a speaker who remembers having a problem with his best friend. His father gave him advice, but it might not have been the kind of advice the speaker expected.
- Tell students that, as they listen to and read the poem, they should think about what the speaker's problem is.
- Read the poem aloud.

**Note:** It is beneficial to read the poem aloud at least twice before having students read it silently.

- Ask students to read the poem again silently.

### POETIC DEVICE: IMPLIED METAPHOR (35 MIN.)

#### Reading Comprehension

1. **Literal.** What problem does the speaker have?

- » His best friend said something hurtful.

**TEKS 5.6.G** Evaluate details read to determine key ideas; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes.

## Poet's Journal 7.1



### Support

Because this poem contains no new Core Vocabulary, students may find its diction particularly accessible.

You may wish to have students practice reading this poem aloud, either in unison or in groups.

- Remind students that when we ask someone's advice, we generally expect them to tell us what to do. In this case, the father does not do that in a straightforward way.
- Direct students to the opening lines of the poem and ask a student to read the first four lines aloud.
- Direct students to Poet's Journal 7.1. Review the instructions and ask students to complete questions 1–5 to help them think about how the father responds.
- After students have completed questions 1–5, review the answers aloud to make sure they understand the poem's literal content. Then direct them to complete the remaining questions in *Poet's Journal 7.1*.

### Poet's Journal 7.1

---

Answer the following questions. You may consult the poem as you work.

1. The speaker tells us that he was having difficulty with his friend's words. Based on that, how do you think the speaker felt about what happened?
  - » Answers will vary, but students should recognize that the speaker felt hurt or upset. They may also understand that he was not sure what to do about it, which is why he was struggling.
2. In stanza 1, the father describes a scene involving worms. What do the worms do, and how do the people in this stanza react to them?
  - » The worms come out after rain. People step on them.
3. What does the father believe happens if people step on the worms in stanza 1? Use the words from the stanza in your answer.
  - » Answers may vary but should reflect the text.
4. In stanza 2, the father describes another way to act. What is it? Use the words from the stanza in your answer.
  - » Answers may vary but should reflect the text.
5. What does the father say will happen to the worms if people act the way he recommends in the second stanza?
  - » They will return to the ground.

6. We know that the father is comparing the situation between the people and the worms to the speaker's situation with his best friend. How could the speaker respond to his best friend in a way that is like a person stepping on the worms?
- » Answers will vary, but students should understand that this response contrasts with the advice the father gives later. Therefore, this response would be reacting dramatically in some way to the best friend's words.
7. The father gives another way to respond to the worms in stanza 2. Which of the two responses does the father seem to think is the best? Give a reason from the poem for your answer.
- » Student reasoning may vary, but the father seems to favor the second response; one clue is that he utters the first line of stanza 2 as a command rather than, as in the earlier stanza, a question.
8. The father gives his son advice in the form of an *implied metaphor*. Rather than telling the son directly how to respond to his friend, the father makes a comparison between the way to handle worms and the way to handle hurtful words. How might hurtful words and worms be alike? Give a reason from the poem to support your answer.
- » Answers may vary; evidence from the poem suggests that both will fade away if no one responds to them and that both will turn into a mess if provoked.
9. Unless they are sick, which the father in this poem does not seem to be, people usually clear their throats when they feel “choked up” or emotional. Why might the father become emotional in this poem as he gives his son advice?
- » Answers will vary, but it's likely that the father is realizing that his son is maturing or that he is distressed that his son is facing difficulty, which causes him paternal pain.
10. What differences exist between the way the speaker initially reacts to the situation and the way his father tells him he should react?
- » Answers will vary, but students should see that the father essentially tells the speaker to let the situation go, while the speaker reacts initially with much more investment in the situation.

- 
- Review answers to questions 6–10, allowing student volunteers to share their responses.
  - Explain to students that this poet uses the structure or organization of his poem to help us see how the speaker might have felt as he listened to his father's advice.

## Support

Explain to students that an implied metaphor is not as direct and/or obvious as a direct metaphor.

## Challenge

Why would the father choose not to tell his son directly how to handle the situation with his friend?

## Challenge

Why might father and son have different reactions to the same situation?

## Challenge

Ask students to think about the difference between being given a direction or command and receiving advice. How is getting advice different from being told what to do?





### Beginning

Work with students to write a hypothetical start of the conversation, so as to clarify why the father may have addressed his son this way.

### Intermediate

Pair students to work together to circle key details in the poem that reinforce the similarities between the son's friends and the worms.

### Advanced/Advanced High

Have students work independently to transform the implied metaphor into a direct metaphor and a simile.

**ELPS 5.F**



## Check for Understanding

### Thumbs-Up/Thumbs-Down

Thumbs-Up, Thumbs-Down. Orate the following statements:

- When something is implied, it is directly stated. (*Thumbs-Down*)
- An implied metaphor indirectly compares two seemingly unlike things. (*Thumbs-Up*)

Clarify the answers for students who may have selected incorrectly.

1. **Literal.** Does the speaker start the poem with himself or with his father?
    - » He starts the poem with his father.
  2. **Evaluative.** Rather than tell us the speaker's problem and then his father's answer, the poem starts with part of the answer. What effect does it have on you as a reader to hear part of the answer before you know what the problem is?
    - » Answers may vary, but students will usually express some confusion about the order here; if you don't know the problem, the answer may not carry much value.
  3. **Inferential.** As readers, we might feel a little confused that the poem starts in the middle of a conversation without first telling us about the beginning. It's likely that the speaker felt confused, too: he had a problem with his best friend, but his father started talking about worms. Why might the poet use this structure in this particular poem?
    - » Answers may vary, but students should see that the poem's form places readers in a similar place to the speaker, who might have initially felt confused by his father's response. This helps us relate better to the speaker's experience.
- Ask students to raise a hand if they would be satisfied with the father's advice if they were the speaker.
  - Ask students to raise a hand if they would not be satisfied with the father's advice if they were the speaker.

## Lesson 7: "Advice"

# Writing



**Primary Focus:** Students will revise previously written metaphors and incorporate them in an originally crafted poem. **TEKS 5.11.A; TEKS 5.11.C; TEKS 5.12.A**

### REVISING LESSON 6 METAPHORS (25 MIN.)

#### Review and Brainstorm

- Remind students of the importance of revision in writing. Revision helps make ideas more clear and allows writers to polish their work.
- Remind students that in the last lesson, they composed original similes and metaphors. In this lesson, they will revise their metaphors and include them in their own poems.
- Explain that their poems should describe a common situation or action. To help students generate ideas, take suggestions from the class for several minutes and list them on the board or elsewhere.
- If students are stuck, ask them what things they do in a typical day. Examples might include sleeping, eating, walking to school, riding the bus, recycling, playing with friends, doing homework, and so on.
- Direct students to Poet's Journal 7.2 and review the instructions.
- Model the activity using the example below. Remind students that this example shows one possible way to respond to the questions, but it is not the only way:
- Write down the metaphor you wrote in the previous lesson.
  - The bird's flapping wings were oars dividing the air.
- List as many ways as possible that the animal's action could resemble or represent a human situation. Remember Gerber's poem: it used an animal action as a metaphor for a human situation, and you want your poem to do the same.
  - Birds flying could resemble people traveling, riding the school bus, or walking.
  - Birds flying could represent people who want to run away from something, the way I hide from my little brother when he pesters me.

#### Poet's Journal 7.2



**TEKS 5.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 5.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

- Birds flying could be trying to go south for the winter, which is part of their life cycle; that could represent people who want to do something really important with their lives.
- Bird wings flapping don't look like that big of an action, but they lead to flight, which is a big deal. That might represent how people might do little things that have a big effect. For instance, recycling or doing homework may seem little or unimportant in the short term, but it is important in the long term.
- Now, look over these ideas and find one you want to describe in your poem. Circle it.
  - Teachers should circle recycling on the list compiled on the board.
- Describe in one sentence what you will be comparing in your poem.
  - I will compare birds flapping their wings and recycling a soda can.
- Explain how these two things are similar.
  - They both seem like little, unimportant things, but if you do them a lot, they add up to something bigger. The birds' wings flapping are what get birds to a new place, and the recycled cans add up to saved energy and a better world.
- Ask students to work together in their pairs from the previous class to complete questions 1–2.
- Ask students to review their answers to questions 1–2 aloud with the class.
- Ask students to work independently to complete questions 3–5.

## Poet's Journal 7.2

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In the last lesson, you worked with a partner to write original metaphors. Now you and your partner will use revision to think about how to use a different version of metaphor in a poem. You will use the same animal action, but instead of making a direct comparison, you will think about what that action could represent. Your poem will use an implied metaphor to compare a human character's situation to a different kind of situation in the animal world.

1. Write down the metaphor you wrote in the previous lesson.
2. Working with your partner, list as many ways as possible that the animal's action could resemble or represent a human situation. Remember Gerber's poem: it used an animal action as metaphor for a human situation, and you want your poem to do the same. Try to include some things that are from the class list your teacher wrote down.

3. Now, look over these ideas and find one you want to describe in your poem. Circle it.
4. Describe in one sentence what you will be comparing in your poem.
5. Explain how these two things are similar.

If time permits, you may wish to allow students to share their ideas with a partner or ask volunteers to share their ideas with the class.

## WRITING ORIGINAL ADVICE POEMS (20 MIN.)

### Drafting

- Direct students to Poet's Journal 7.3.
- Review the instructions and the example, then tell students to complete the prompts to draft their work.
- Monitor student progress and check for understanding as students work independently to revise their work. Clarify any questions regarding the revision process, or continuing questions about similes and metaphors.

### Poet's Journal 7.3

Now it's time to draft your work! You will follow these steps to write your draft:

1. Review your metaphor.

In the example, the writer decided to compare the flapping wings of a bird to doing homework every night. The writer decided these two things were similar because each one seems like a little task, but when you put all the little tasks together, they add up to something bigger.

2. Compose a title.

Your title should name the human action you are describing.

3. Write your poem's first draft.

Because this is an implied metaphor, you are not going to state directly that you are comparing two different things. Therefore, your poem should not mention the human action. It should only discuss the animal action.

## Support

As students work in pairs and individually, ask them to identify the metaphor in their poems. Remind struggling students of the definition and purpose of a metaphor.

### Poet's Journal 7.3





### Beginning

Work with students in a small group to complete the activity page to compose their own advice poem.

### Intermediate

Pair students to work together to complete the activity page to compose their own advice poem.

### Advanced/Advanced High

Observe students working independently to complete the activity page to compose their own advice poem.

### ELPS 5.G

Here is an example poem:

### Doing Homework Every Night

The bird's wings flap  
over and over and over,  
each time only moving  
a few inches up, then down.

The same thing, again  
and again  
and again.

The wings never go very far  
but with their small flaps  
the bird itself flies  
for many miles.

Remember that your poem does not have to be exactly the same as the example poem; in fact, it should be unique to the situation you are describing.

When you finish drafting your poem, make sure to go back and look over it again. Did you include any mention of the human action in the lines of the poem? If so, make sure to change those. As you read, find a place where you could add one more detail to your poem to make the description even stronger.

- 
- Have students read their poems aloud to their partners if time permits.

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End Lesson

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## ABOUT THE POET

### Dan Gerber

Dan Gerber was born and raised in Fremont, Michigan. While at school, Gerber read the poem “The Highway Man” by Alfred Noyes and became inspired by the magnetic power of language. “When I read that poem it made the hair stand up on the back of my neck,” he remembers. Gerber studied journalism in college and earned an English degree in 1962. His other passion was race cars, which he raced professionally until a crash nearly ended his life in 1966.

During recovery, he taught high school English and continued to write. “Teaching was pretty instrumental in my development as a poet,” he recalls. Gerber has published novels, a collection of short stories, and nonfiction. His books of poetry include *Departures*, *A Last Bridge Home: New & Selected Poems*, and *Trying to Catch the Horses*. Gerber lives and writes in California.

## 8

# “Traveling”

## PRIMARY FOCUS OF LESSON

### Reading

Students will identify allusions and discuss their effect on a poem while also analyzing a character’s actions and poem’s setting to make

✦ inferences. **TEKS 5.6.F; TEKS 5.9.B; TEKS 5.10.D**

### Writing

Students will create original list poems and peer-edit their partner’s poems.

✦ **TEKS 5.11.C; TEKS 5.12.A**

### Speaking

Students will read their poem aloud to a partner and offer positive feedback

✦ about their writing. **TEKS 5.1.A**

## FORMATIVE ASSESSMENT

### Poet’s Journal 8.1

“Traveling” Students will answer poetry comprehension questions following the reading of

✦ Ortiz’s poem. **TEKS 5.6.F**

### Poet’s Journal 8.2

**Independent Writing Practice** Students will use a planning and drafting guide while creating their own

✦ poem. **TEKS 5.12.A**

✦ **TEKS 5.6.F** Make inferences and use evidence to support understanding; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes; **TEKS 5.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft; **TEKS 5.1.A** Listen actively to interpret verbal and non-verbal messages, ask relevant questions, and make pertinent comments.

## LESSON AT A GLANCE

|                             | Grouping                    | Time    | Materials                                                                                                                                                                                                                            |
|-----------------------------|-----------------------------|---------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Reading (55 min.)</b>    |                             |         |                                                                                                                                                                                                                                      |
| Whole Class Read-Aloud      | Whole Group                 | 15 min. | <input type="checkbox"/> World Map (Digital Components)<br><input type="checkbox"/> <i>Poet's Journal</i>                                                                                                                            |
| Locating Places Referenced  | Whole Group/<br>Independent | 15 min. | <input type="checkbox"/> Sam Ortiz's "Traveling"<br><input type="checkbox"/> <i>Poet's Journal</i> 8.1                                                                                                                               |
| Reading for Understanding   | Whole Group/<br>Independent | 25 min. | <input type="checkbox"/> Paper/markers                                                                                                                                                                                               |
| <b>Writing (25 min.)</b>    |                             |         |                                                                                                                                                                                                                                      |
| Composing List Poems        | Independent                 | 25 min. | <input type="checkbox"/> <i>Poet's Journal</i><br><input type="checkbox"/> <i>Poet's Journal</i> 8.2<br><input type="checkbox"/> Atlas or globe (optional)<br><input type="checkbox"/> Paper/markers<br><input type="checkbox"/> Hat |
| <b>Speaking (10 min.)</b>   |                             |         |                                                                                                                                                                                                                                      |
| Reading Poems with Partners | Partner                     | 10 min. | <input type="checkbox"/> <i>Poet's Journal</i>                                                                                                                                                                                       |



## Why We Selected It

Simon Ortiz's poem "Traveling" offers a nuanced and poignant glimpse of a man who uses the Veterans Affairs Hospital Library to learn about new places throughout the world, helping him momentarily escape his surroundings by journeying mentally to a wide range of places. The poem's subtle details help characterize this man, offering students the opportunity to practice attentive and careful reading and to consider how each element of a poem helps shape the poem's overall meaning.

### ADVANCE PREPARATION

#### Reading

- Prepare Projection 1 (world map) for display.
- Read Simon Ortiz's poem "Traveling."
- This lesson contains an optional activity for students to look up the locations named in the poem. If you would like to have students practice this skill before sharing the projection (which shows the locations), make sure to prepare the necessary materials.

#### Writing

- Prepare a space on the whiteboard or other display area to collect student suggestions of items they might include in a list poem.

#### Speaking

- Arrange the class in pairs before the lesson begins.

### Universal Access

#### Reading

- Students will work with you, with a partner, or independently to identify the main points in each stanza and then work to summarize them.

#### Writing

- Students will work with you, with a partner, or independently to write their own list poem.

#### Speaking

- Students will participate in a Think-Pair-Share activity after writing their poem. Prepare students to engage with the content by doing/setting up the following:

- Write the following sentence frames on the board/chart paper to provide students with a structure to formulate their thoughts and ideas:
  - One thing I liked about \_\_\_\_\_(insert partner’s name)’s poem was \_\_\_\_\_.
  - \_\_\_\_\_(insert partner’s name)’s use of \_\_\_\_\_ was enjoyable because \_\_\_\_\_.
  - Incorporating poetic devices such as \_\_\_\_\_ made \_\_\_\_\_(insert partner’s name)’s poem unique/interesting/creative because \_\_\_\_\_.

## VOCABULARY

### Core Vocabulary

- Review this word, which is defined in the glossary at the back of the *Poet’s Journal*.

**veteran, n.** a person who has been in the military

### Literary Vocabulary

- Review this word, which is introduced in the lesson and defined in the glossary at the back of the *Poet’s Journal*.

**allusion, n.** an indirect reference to an outside work of art or a cultural figure

Start Lesson

## Lesson 8: “Traveling” Reading



**Primary Focus:** Students will identify allusions and discuss their effect on a poem while also analyzing a character’s actions and poem’s setting to make inferences.

✦ **TEKS 5.6.F; TEKS 5.9.B; TEKS 5.10.D**

## WHOLE CLASS READ-ALOUD (15 MIN.)

### Introduce the Poem

- You may wish to begin the conversation by asking students when they or people they know write lists. Challenge students to consider several different kinds of lists, including grocery lists, to-do lists, wish lists for holiday or birthday gifts, or lists of chores.

✦ **TEKS 5.6.F** Make inferences and use evidence to support understanding; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes.

## Support

If students struggle with question 1, refer them to line 3 of the poem.

- Tell students that this poem is about a man who keeps lists. It comes from a group of poems titled “Poems from the Veterans Hospital.”
- Ask students to define *veteran*, or offer the definition if necessary. Explain that a veterans’ hospital is just what it sounds like: a special facility to treat people who have served in the military. The author of this poem, Simon Ortiz, is a veteran who has been treated at veterans’ hospitals; however, this poem is about an unnamed man, so it is not necessarily about Ortiz.
- Explain to students that the poem mentions the VAH Library. This is an acronym for the Veterans Affairs Hospital Library.
- Tell students that as they listen to and read the poem, they should think about what the man puts on his list and what purpose his list might serve.
- Read the poem aloud.  
**Note:** It is beneficial to read the poem aloud at least twice before having students read it silently.
- Ask students to read the poem again silently.
- You may now wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

## LOCATING PLACES REFERENCED (15 MIN.)

### Inferring from Evidence

1. **Literal.** What does the man put on his list?
  - » The man’s list includes the names of places.
  - If you are doing the optional locating activity, you may wish to distribute globes and atlases at this point, and then ask students to locate each place as they list it in response to question 2.
2. **Literal.** What place-names does he find?
  - » He finds Acapulco, the Bay of Bengal, Antarctica, Madagascar, Rome, Luxembourg, Yokohama, the Aleutian Islands, and Cape Cod.
3. **Literal.** What kinds of locations do these names describe? For example, Acapulco is a city.
  - » Students may not be familiar with each location, but they should recognize that the list includes several different kinds of places. They may recognize any of the following classifications: cities (Acapulco, Rome, Yokohama), a bay (the Bay of Bengal), a continent (Antarctica), countries (Madagascar, Luxembourg), an island chain (the Aleutian Islands), and a cape, or part of land extending into the sea (Cape Cod).

### ➤ Projection 1: World map

- Review the locations with students.
  - Ask student volunteers to locate the northernmost and southernmost locations identified on the map.
4. **Literal.** Now that we have identified all these places, we can tell a little more about where the man wants to travel. Does he want to travel to one part of the world or to many parts of the world?
- » He wants to travel to many parts of the world.
5. **Inferential.** Based on how far he wants to travel, what sort of personality do you imagine the man has? Give a reason for your answer.
- » Answers will vary, but students will likely imagine that the man is adventurous or curious based on the many places he selects.

## READING FOR UNDERSTANDING (25 MIN.)

### Poetic Device: Allusion

- Explain to students that now that they know where the places on the man's list are located, they will answer some questions to help them learn a bit more about the man in the poem.
- Explain to students that this poem contains two examples of a poetic device called an *allusion*, which is an indirect reference, as to a work of art (such as a painting, literary work, piece of music, or other such creative product) or cultural figure.
  - You may wish to write this word on the board and have the class spell it aloud in unison. This will help reinforce that this word differs from the word *illusion*.
- Tell students that when a poet makes an *allusion*, he or she expects readers to understand what is being referenced; however, that may not always be possible. In this case, the *Poet's Journal* contains information about each figure alluded to in the poem.

### Challenge

Ask students to summarize the poem.

### Challenge

Ask students to generate an alternative title for the poem.



Reading  
Reading/Viewing Closely

**Beginning**

Help students summarize the main points of the poem by drawing a storyboard for each stanza. Afterwards, have them write a short summary about the speaker and his experiences.

**Intermediate**

Pair students to make a list of main points in each stanza and then write an overall summary about the poem and the speaker's actions.

**Advanced/Advanced High**

Observe students working independently, as they make a chronological list and write a summary of the speaker's adventures.

**ELPS 4.G; ELPS 4.I**

Poet's Journal 8.1



**Support**

Tell students one trick to remember the difference between *allusion* and *illusion* is to think of the *a* in *allusion* for a reference, and the *i* in *illusion* for an *image*.



**Check for Understanding**

**Thumbs-Up/Thumbs-Down.** Orate the following to determine student comprehension:

- A poet does not expect the reader to have knowledge of the allusions made in a poem. (*Thumbs-Down*)
- An *illusion* is an image or visualization of something not present. (*Thumbs-Up*)
- An *allusion* is an indirect reference to a work of art, such as a song. (*Thumbs-Up*)
- Clarify the answers for students who may have selected incorrectly.

**Reading Comprehension**

- Have students turn to Poet's Journal 8.1. Ask a volunteer to read aloud the student note located under question 6.
- Review the instructions and ask students to complete questions 1–9.
- Review the answers to questions 1–9.

**Poet's Journal 8.1**

1. Where does this poem take place?
  - » It takes place in the library at the Veterans' Hospital.
2. How long has the man been in this place? Use words from the poem in writing your answer.
  - » He has been there the entire day.
3. How does the man seem to feel when he learns that one of the books he wants is checked out? Use words from the poem in writing your answer.
  - » Answers may vary but should reflect the text.
4. Why might the man feel this way?
  - » Answers will vary, but students should recognize that he cares a great deal about the information and the list he is making.

5. We know that the man has been in the hospital library for a very long time. Why might someone who is in a hospital be particularly excited about going to new places?
- » Answers may vary, but students will likely infer that he is ready to go someplace new or that he feels bored or trapped.
6. How does studying Cape Cod make the man feel? Put your answer into your own words but explain what part of the poem helped you know this.
- » He feels happy, as shown by line 13.
7. Why might the man in the hospital feel like he is Gauguin?
- » Answers may vary, but students will likely understand that Gauguin was a traveler, too. Some students may also connect Gauguin's time in Tahiti to the man's affection for other islands.
8. What might connect the man in the hospital to the Coyote character?
- » Answers will vary, but students will likely focus on the Coyote's survival techniques and infer that the man, too, might have survived something. Advanced students may connect to the man's role as a veteran or as a patient in the hospital.
9. The poem says at the end that the man looking at the globe is "traveling." What kind of travel might he be doing as he thinks of each place?
- » Answers will vary, but students should understand that the man conducts a kind of mental escape or travel; as he thinks of being in each place, he temporarily escapes his awareness of the hospital.

Paul Gauguin (1848–1903) was a painter who grew up in Peru, moved to France, and spent the end of his life in Tahiti and other South Sea islands.

Coyote is a common character in Native American literature. He is a trickster, a character who can use many different tools to get ahead. He is also a survivor; he deals with hard situations and keeps going.

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### Note to Student

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This poem contains allusions to two cultural figures, Paul Gauguin and Coyote.

## Lesson 8: “Traveling”

# Writing



**Primary Focus:** Students will create original list poems and peer-edit their partner’s poems. **TEKS 5.11.C; TEKS 5.12.A**

### COMPOSING LIST POEMS (25 MIN.)

#### Introducing the Assignment

- Explain to students that the man in the poem makes lists of faraway places because this helps him escape his situation briefly. Perhaps he hopes to travel to these places in person some day.
- Tell students that in the next activity, they will write their own poems about a list of important things.
- Ask them to brainstorm aloud ideas of the kinds of important things they might want to list. Generate a list of ten to fifteen different kinds of items.
  - If students need help getting started, you might ask them to think about things they collect, things they want to do someday, places they want to visit, books they want to read, and so forth.
- Tell students to pick one of these kinds of lists to use as the basis of their poems.

#### Writing List Poems

- Direct students to Poet’s Journal 8.2. Review the instructions and ask students to complete the prompts to compose their original list poems.

Poet’s Journal 8.2



**TEKS 5.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

## Poet's Journal 8.2

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In this activity you will write your own list poem. Follow the prompts below to get started.

1. In your class discussion, you should have picked a kind of list you want to include in your poem. Write that down here.
2. Using the lines below, write down at least seven things you would like to put on the list in your poem.
3. Why are the things on this list important to you? In writing your answer, you might think about how you use them or experience them.
4. How does thinking about the items on this list make you feel?

Using the information above, write a poem that describes making your list, what items are on it, and why they are important to you. Be sure to use details to help make your poem as clear as possible.

If you finish with time remaining, go back and add two more details to your poem.

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### Support

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Write down list categories for students to draw on for ideas.

### Support

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If students struggle with question 3, they may benefit from sentence starters such as "I chose \_\_\_\_\_ because \_\_\_\_\_."



**ENGLISH  
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LEARNERS**

### Writing Interacting in Meaningful Ways

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#### Beginning

Allow students to draw a storyboard of the events they wish to include in their list poem prior to writing. Work with students in small groups to write their poems.

#### Intermediate

Write several categories on slips of paper, and have students choose a category at random from a hat. Allow students to work with a partner if need be.

#### Advanced/Advanced High

Observe students brainstorming and writing their list poem independently.

**ELPS 5.G**





## Lesson 8: “Traveling” Speaking



**Primary Focus:** Students will read their poem aloud to a partner and offer positive feedback about their writing. **TEKS 5.1.A**

### READING POEMS WITH PARTNERS (10 MIN.)

#### Introduce Parameters and Guidelines

- Tell students that they will now read their poems to a partner. As each student listens, he or she should pay careful attention and notice the kinds of things the poet is listing.
- Assign students partners and allow them to share their poems and offer appropriate feedback.
- Tell students that to ensure that they are giving appropriate feedback, they should ask each other questions about what they have written.
- Circulate as students work and offer feedback as needed.
- After each poet reads, the listener should tell the writer what kinds of things were listed in the poem and which part of the poem was the listener’s favorite. The listener should give a reason why this was their favorite part.

#### Reflection

- Ask students to raise a hand if their partner saw their poem in exactly the way they expected.
- Ask students to raise a hand if their partner saw an aspect of their poem they did not expect.
- Remind students that getting feedback from readers is a helpful part of the writing process. It can help us understand how other people experience our writing.

End Lesson

**TEKS 5.1.A** Listen actively to interpret verbal and non-verbal messages, ask relevant questions, and make pertinent comments.

#### Beginning

Use pre-prepared sentence frame. *One thing I liked about \_\_\_\_\_ (insert partner’s name)’s poem was \_\_\_\_\_.*

#### Intermediate

Use pre-prepared sentence frame. \_\_\_\_\_ (insert partner’s name)’s use of \_\_\_\_\_ was enjoyable because \_\_\_\_\_.

#### Advanced/Advanced High

Use pre-prepared sentence frame. *Incorporating poetic devices such as \_\_\_\_\_ made \_\_\_\_\_ (insert partner’s name)’s poem unique/interesting/creative because \_\_\_\_\_.*

#### ELPS 3.G

#### Support

Students who feel hesitant to share their work with a partner may benefit from watching a teacher or peer model this activity.

#### Challenge

After watching students, select two advanced students to model this activity for the class.

#### Challenge

Ask students to revise their work to include an allusion.

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## ABOUT THE POET

### Simon Ortiz

Simon Ortiz was born on May 27, 1941, and raised in the Acoma Pueblo community outside of Albuquerque, New Mexico. Ortiz attended both Native American schools, learning English as a second language, and American schools, including the University of New Mexico and the University of Iowa. He also served in the US Army in the 1960s, facing much discrimination. He began writing seriously in the 1970s while teaching at different colleges.

Ortiz's writing typically admires landscapes and nature while criticizing mechanization and industrialization. He often writes in a simple rhythmic style on topics ranging from political problems facing the world to mythology and spirituality. He has published several books of poetry, including *Going for the Rain* and *From Sand Creek*; a collection of short stories, *Men on the Moon*; and a children's book, *The Good Rainbow Road*. He currently teaches at Arizona State University.

## 9

# “One Art”

## PRIMARY FOCUS OF LESSON

### Reading

Students will identify and define characteristics of the villanelle poetry form while also using textual evidence to make inferences about the poem’s meaning. **TEKS 5.6.F; TEKS 5.9.B**

### Writing

Students will compose their own original villanelles incorporating their personally created motto/slogan. **TEKS 5.12.A**

## FORMATIVE ASSESSMENT

### Poet’s Journal 9.1

**“One Art”** Students will answer poetry comprehension questions following the reading of Bishop’s poem.

**TEKS 5.6.F; TEKS 5.9.B**

### Poet’s Journal 9.2

**Independent Writing Practice** Students will use a planning guide while creating their own poem.

**TEKS 5.12.A**

### Poet’s Journal 9.3

**Independent Writing Practice** Students will use a drafting guide when writing their villanelle poem.

**TEKS 5.12.A**

**TEKS 5.6.F** Make inferences and use evidence to support understanding; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                           | Grouping                    | Time    | Materials                                                                                                 |
|---------------------------|-----------------------------|---------|-----------------------------------------------------------------------------------------------------------|
| <b>Reading (65 min.)</b>  |                             |         |                                                                                                           |
| Whole Class Read-Aloud    | Whole Group                 | 10 min. | <input type="checkbox"/> <i>Poet's Journal</i><br><input type="checkbox"/> Elizabeth Bishop's "One Art"   |
| Villanelle Form           | Whole Group/<br>Independent | 20 min. | <input type="checkbox"/> <i>Poet's Journal</i> 9.1<br><input type="checkbox"/> Whiteboards/index cards    |
| Reading for Understanding | Whole Group/<br>Independent | 35 min. |                                                                                                           |
| <b>Writing (25 min.)</b>  |                             |         |                                                                                                           |
| Planning                  | Independent                 | 10 min. | <input type="checkbox"/> <i>Poet's Journal</i><br><input type="checkbox"/> <i>Poet's Journal</i> 9.2, 9.3 |
| Drafting                  | Independent                 | 15 min. |                                                                                                           |

## Why We Selected It

Bishop's poem "One Art" remains perhaps her most widely known work; it even appeared in a feature-length film. Yet, this poem bridges popular appreciation and critical attention. Bishop's poem is an exemplary villanelle, a poetic form used infrequently due to its rigorous structure; the 19-line form uses only two rhymes throughout and requires that poets repeat one or more lines in each stanza. Bishop's poem approaches the form masterfully because its content is so well chosen. The speaker, often presumed to be Bishop herself, offers a rumination on loss that moves from the blithe and indifferent to the poignant and arresting. When the poem shifts to a "lost" person, however, we recognize that the casual insouciance of the opening lines belies a much deeper grief, one the author struggles to keep at bay.

## ADVANCE PREPARATION

### Reading and Writing

- Arrange students into small groups before class begins.
- Read Elizabeth Bishop's "One Art."

**Note:** During the Check for Understanding, students will need to determine if they agree or disagree with certain orated statements. Students can do this by writing Agree or Disagree on individual whiteboards. If whiteboards are not available, have students create AGREE/DISAGREE index cards to hold up as you make the statements.

### Universal Access

#### Reading

- Students will participate in a class discussion activity where they will make choices and express their opinions. Prepare students to engage with the content by doing/setting up the following:
- Write the following sentence frames on the board/chart paper to provide students with a structure to formulate their thoughts and ideas:
  - I think the speaker's tone is \_\_\_\_\_.
  - It is clear that the speaker's tone is \_\_\_\_\_ because \_\_\_\_\_.
  - The final stanza presents the speaker's \_\_\_\_\_ tone evidenced by \_\_\_\_\_.

## Writing

- In this lesson, students will work either with you, with a partner, or independently to complete Activity Page 9.3 in the *Poet's Journal* to compose their own villanelle poem.

## VOCABULARY

### Core Vocabulary

- Review these words, which are defined in the glossary at the back of the *Poet's Journal*.

**evident, adj.** clear or obvious

**fluster, n.** a confused feeling

**vast, adj.** extremely big

### Literary Vocabulary

- Review this word, which is introduced in the lesson and defined in the glossary at the back of the *Poet's Journal*.

**villanelle, n.** a poetic form with 19 lines and a set pattern of repeating lines and rhyming words

Start Lesson

## Lesson 9: "One Art"

# Reading



**Primary Focus:** Students will identify and define characteristics of the villanelle poetry form while also using textual evidence to make inferences about the poem's meaning. **TEKS 5.6.F; TEKS 5.9.B**

## WHOLE CLASS READ-ALoud (10 MIN.)

### Introduce the Poem

- Tell students that like Ortiz's poem from the previous lesson, the poem in this lesson presents a speaker who is making a list as she thinks about things she has lost.

**TEKS 5.6.F** Make inferences and use evidence to support understanding; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms.

## Support

Remind students that rhyming words have the same ending sound.

## Challenge

Students may list rhyming words as they listen to the poem.

- Tell students that this poem has a very precise form; it is a villanelle. They will learn more about that form in the lesson, but as they listen to and read the poem, they should see if they notice any of the poem's rhyming words.
- Read the poem.  
**Note:** It is beneficial to read the poem aloud at least twice before having students read it silently.
- Ask students to read the poem again silently.
  - You may now wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

## VILLANELLE FORM (20 MIN.)

### Identifying Rhyme

1. **Literal.** What rhyming words did you notice in the poem?
  - » Students may have heard elements from the following combinations: master/disaster/fluster/faster/last or/vaster/gesture and intent/spent/meant/went/continent/evident.
- Tell students that they will practice marking the poem's rhyme scheme.
- Ask a student volunteer to review how to track a rhyme scheme.
  - If students need to review this practice, remind them that they mark each end word with a letter, starting with A. Each rhyme repeats the letter assigned to that rhyme sound.
- Model the first stanza for the class, then direct students to complete marking the rhyme scheme. The poem's rhyme scheme is ABA ABA ABA ABA ABA ABAA.

### Identifying Repeated Lines

- Explain that this poem has repeated sounds in the rhyming words, but it also repeats entire phrases or lines. This kind of repetition is a trademark of the villanelle form.
- Ask a volunteer to read the first line of the poem.

2. **Literal.** Where does a variant of that line appear in the poem?

- » Line 1 is repeated, twice with different punctuation, once with different wording with slight variation, in the final line of the second and fourth stanzas and the next-to-last line of the final stanza.

- Ask a volunteer to read the third line of the poem.

3. **Literal.** Where does a variant of that line appear in the poem?

- » Line 3 is repeated with variation in the final line of stanzas three, five, and six.

- Explain that this pattern of repeating lines is part of the villanelle form.



### Check for Understanding

**Agree/Disagree.** Orate the following sentences, so students can determine if they agree/disagree:

- A Villanelle poem does not follow a particular pattern of repetition (*Disagree*)
- Each stanza of a villanelle poem repeats at least one line from elsewhere in the poem (*Agree*)

Clarify the answers for students who may have selected incorrectly.

## READING FOR UNDERSTANDING (35 MIN.)

- Tell students that now that they understand the pattern of repetition a *villanelle* uses, they should think about why Bishop uses this form and what the poem's meaning is.
- Divide students into their pre-arranged groups and ask each group to name as many things the speaker has lost as possible.
  - You may wish to make this a game to see which group can accumulate the most items in the shortest amount of time.
- Ask each group to share one item, going group by group until the list is exhausted. Make sure students name the following lost things: door keys, the hour badly spent, places, names, where it was you meant to travel, mother's watch, three houses, two cities, realms, two rivers, a continent, you.
- Direct students to Poet's Journal 9.1, review the instructions, and ask students to complete questions 1–6.

## Support

Explain to students a variant of the line is a change, or adaptation of the line.

## Poet's Journal 9.1





## Poet's Journal 9.1

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1. In the second stanza the speaker mentions losing both keys and time. What kind of mood or situation does this loss cause? If you need help, look at the other lines in the stanza for context clues.
  - » It causes chaos.
2. The speaker discusses objects that are not necessarily things someone can misplace, like names and ideas. How do people lose names or ideas? If you need help, think about where people store those things.
  - » People can lose these things by forgetting them.
3. The poem lists more and more lost things, from the watch to a house. Which of these is bigger?
  - » A house is bigger than a watch.
4. Stanza 5 says the speaker lost two cities and a continent. Which of these things is bigger?
  - » A continent is bigger than a city.
5. The arrangement of items in each stanza seems to follow a pattern. For example, the watch appears before the house, and the cities appear before the continent. What pattern seems to exist here?
  - » The biggest item appears last.
6. Based on the pattern you see elsewhere in the poem, why do you think the speaker listed the “you” last in the poem?
  - » The *you* is the most important thing she has lost.

**Note:** If students wonder who the *you* is, you may wish to point out that the speaker doesn't give any real clues as to the person's identity. It seems to be someone she cares about and knew well, as evidenced by how well she knows the person's voice, but we aren't told much more by the poem.

### Support

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Remind students working on question 1 that a speaker's *tone* reflects the feelings or emotional state about something, which affects the mood of the poem and the emotions the reader experiences.

### Challenge

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Why would the author not tell the reader who the *you* is? What affect does this have on the reader?

- 
- Review the answers aloud with the class.
  - Ask a volunteer to review the definition of *tone*.
  - Ask students to review the meaning of sincere tone and insincere tone.
  - Explain to students that the poem's third line is repeated with variations throughout.

- Ask students to return to their groups and discuss the final stanza’s *tone*. Tell students that they should consider whether the speaker’s *tone* in this stanza is sincere. Students should think about how the changes in the “disaster” lines help reveal the speaker’s tone. They should also think about why the speaker adds the words in parentheses in the last line.
- Circulate as students work to check for understanding. Make sure students understand that the speaker is most likely trying to convince herself that it is not a disaster to lose someone you love. The phrase in parentheses shows that she is struggling to make this statement; this suggests that her *tone* is not fully sincere. She is still trying to make herself believe this.
- Allow groups to share their conclusions with the class.

## Lesson 9: “One Art” Writing



**Primary Focus:** Students will compose their own original villanelles incorporating their personally created motto/slogan. **TEKS 5.12.A**

### PLANNING (10 MIN.)

#### Mottos or Mantras

- Explain that the poem’s speaker seems to repeat that it isn’t a disaster to lose something because she is trying to teach herself to believe this.
- Tell students that in this lesson’s writing activity, they will think about a statement they want to repeat, then use that statement in their own villanelles.
- Direct students to Poet’s Journal 9.2, review the instructions, and ask students to complete the numbered items there.

#### Poet’s Journal 9.2

Now that you’ve read and studied Elizabeth Bishop’s villanelle, it’s time to write your own! Use the following prompts to help you plan your writing.

The villanelle form requires repeated lines, so it’s important to find some sentences that you want to repeat frequently. One way to do this is to think about Bishop’s example. Her speaker seems to repeat some sentences that she wants to believe.

**TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.



### Speaking and Listening Exchanging Information/Ideas

#### Beginning

Use pre-prepared sentence frame. I think the speaker’s tone is \_\_\_\_\_.

#### Intermediate

Use pre-prepared sentence frame. It is clear that the speaker’s tone \_\_\_\_\_.

#### Advanced/Advanced High

Use pre-prepared sentence frame. The final stanza presents \_\_\_\_\_.

### ELPS 3.D

#### Poet’s Journal 9.2



## Poet's Journal 9.3



### Support

Students who struggle with this concept will benefit from teacher modeling. As you model the planning page, think aloud so that students can see the process of completing this activity.

### Challenge

Ask students to generate a list of mottos or mantras they have seen or heard.

ENGLISH  
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LEARNERS



Writing  
Exchanging  
Information/Ideas

### Beginning

Work with students in a small group to complete the activity page to compose their own villanelle poem.

### Intermediate

Pair students to work together to complete the activity page to compose their own villanelle poem.

### Advanced/Advanced High

Observe students working independently to complete the activity page to compose their own villanelle poem.

ELPS 5.G

One way to think about something you believe or repeat often is to consider the idea of a motto or mantra. This is a sentence that you might repeat to yourself often. It can be something that you want to remind yourself of or that you consider a core belief. For example, your motto might be “Do my best every day.”

1. Write your motto, mantra, or other sentence you want to repeat here.
  2. On each of the following lettered lines, write down a situation that would make you need to repeat your motto, mantra, or other sentence.
  3. Think of a sentence that you would like to pair with your mantra in your poem. For example, you might write, “When things get rough, there’s a thing I say.”
- If you finish with time to spare, look back at the two sentences you plan to repeat. How can you make them rhyme?

## DRAFTING (15 MIN.)

### Writing Villanelles

- Direct students to Poet’s Journal 9.3, review the instructions, and tell them to follow the prompts to craft their own villanelles.

### Poet's Journal 9.3

Take the lines you planned in the previous section and fill them in below. The notes below each line will help you remember when to repeat the first and third lines. Remember that some lines do not have to be repeated, so you should fill in other words for those lines.

If you finish with time to spare, go back and think about how you can make the first five stanzas follow the ABA rhyme scheme. Remember that the last stanza should have an ABAA rhyme scheme. Make edits if needed to create this rhyme scheme for your villanelle.

Congratulations! You just started writing a villanelle!

End Lesson

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## ABOUT THE POET

### Elizabeth Bishop

Born on February 8, 1911, in Worcester, Massachusetts, Elizabeth Bishop endured a series of tragedies in early childhood. Her father died not long after she was born, and her mother was permanently hospitalized for a nervous condition. Bishop was raised by extended family in Nova Scotia and Massachusetts. She attended Vassar College, pursuing a career in medicine until she met the poet Marianne Moore. Moore's inspiration and encouragement motivated Bishop to publish her poems in 1935.

During a trip to Brazil in 1951, Bishop fell ill, and for the next 18 years she lived in Brazil, where she adopted a toucan she named Uncle Sam. Her second volume of poetry, *A Cold Spring*, was inspired by her new home. Bishop was known for wit, attention to detail, and accuracy in her writing, and she often spent years writing a single poem. Bishop died in 1979.

## 10

# “Strange Patterns”

## PRIMARY FOCUS OF LESSON

### Reading

Students will identify parallel structure in poetry and analyze its use to compare and contrast scenes.

✦ **TEKS 5.6.F; TEKS 5.7.C; TEKS 5.9.B; TEKS 5.10.D ; TEKS 5.10.F**

### Writing

Students will create and share an original poem utilizing parallel structure to

✦ contrast scenes. **TEKS 5.12.A**

### Speaking

Students will read their poem aloud to a partner and offer positive feedback

✦ about their writing. **TEKS 5.1.A**

## FORMATIVE ASSESSMENT

**Poet’s Journal 10.1** “**Strange Patterns**” Poetry comprehension questions students will answer following the reading of McCray’s

✦ poem. **TEKS 5.6.F; TEKS 5.7.C; TEKS 5.9.B;**  
**TEKS 5.10.D ; TEKS 5.10.F**

**Poet’s Journal 10.2** **Independent Writing Practice** A planning guide for students to use while creating their poem that

✦ contrasts scenes. **TEKS 5.12.A**

**Poet’s Journal 10.3** **Independent Writing Practice** A drafting guide for students to use to write their poem incorporating

✦ parallel structure. **TEKS 5.12.A**

✦ **TEKS 5.6.F** Make inferences and use evidence to support understanding; **TEKS 5.7.C** Use text evidence to support an appropriate response; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes; **TEKS 5.10.F** Examine how the author’s use of language contributes to voice; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft; **TEKS 5.1.A** Listen actively to interpret verbal and non-verbal messages, ask relevant questions, and make pertinent comments.

## LESSON AT A GLANCE

|                           | Grouping                    | Time    | Materials                                                                                                                                                                                                                      |
|---------------------------|-----------------------------|---------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Reading (45 min.)</b>  |                             |         |                                                                                                                                                                                                                                |
| Whole Class Read-Aloud    | Whole Group                 | 10 min. | <input type="checkbox"/> <i>Poet's Journal</i><br><input type="checkbox"/> Carrie Allen McCray's "Strange Patterns"<br><input type="checkbox"/> <i>Poet's Journal</i> 10.1<br><input type="checkbox"/> Whiteboards/index cards |
| Parallel Structure        | Whole Group                 | 15 min. |                                                                                                                                                                                                                                |
| Contrast and Meaning      | Whole Group/<br>Independent | 20 min. |                                                                                                                                                                                                                                |
| <b>Writing (30 min.)</b>  |                             |         |                                                                                                                                                                                                                                |
| Planning                  | Independent                 | 15 min. | <input type="checkbox"/> <i>Poet's Journal</i><br><input type="checkbox"/> <i>Poet's Journal</i> 10.2, 10.3                                                                                                                    |
| Drafting                  | Independent                 | 15 min. |                                                                                                                                                                                                                                |
| <b>Speaking (15 min.)</b> |                             |         |                                                                                                                                                                                                                                |
| Sharing Poems Aloud       | Partner                     | 15 min. | <input type="checkbox"/> <i>Poet's Journal</i>                                                                                                                                                                                 |

## Why We Selected It

Carrie Allen McCray’s poem “Strange Patterns” comments on early twentieth-century race relations in the United States. Rather than offering a polemic argument, McCray presents two scenes from her childhood, employing parallel structure to show the differences between these scenes. Her poem’s nuance reminds students that not everything must be stated explicitly; one important task poets face is knowing when to trust readers to make inferences from the material provided.

### ADVANCE PREPARATION

#### Reading

- Before the lesson begins, arrange students into groups for reading each stanza.
- Review the activity that asks students to read the first five lines of each stanza in alternating lines; the logistics are not complicated, but you may wish to review them in advance of introducing the activity to students.
- It is important that students understand by the end of the discussion not only that segregation is not a good thing but also that enduring legal segregation does not necessarily make relationships healthy.

**Note:** During the Check for Understanding, students will need to determine if the certain orated statements are True or False. Students can do this by writing their selections on individual whiteboards. If whiteboards are not available, have students create TRUE/FALSE index cards to hold up as you make the statements.

#### Writing and Speaking

- Before the lesson begins, arrange students into pairs for sharing original poems.

#### Universal Access

##### Reading

- Students will work with you, with a partner, or independently to complete Activity Page 10.1 in the *Poet’s Journal* to compare and contrast stanzas.

## Speaking

- Students will participate in a Think-Pair-Share activity after writing their poem. Prepare students to engage with the content by doing/setting up the following:
- Write the following sentence frames on the board/chart paper to provide students with a structure to formulate their thoughts and ideas:
  - I think the poem is about \_\_\_\_\_.
  - The poem’s overall meaning is \_\_\_\_\_ because details like \_\_\_\_\_ show me \_\_\_\_\_.
  - Incorporating contrasting details such as \_\_\_\_\_ and \_\_\_\_\_ indicate that the poem is about \_\_\_\_\_.

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## VOCABULARY

### Core Vocabulary

- Review these words, which are defined in the glossary at the back of the *Poet’s Journal*.
- **arbor, n.** structure used for supporting vines, which wind around the arbor as they grow

**scuppernongs, n.** large grapes found in the southeastern United States

### Literary Vocabulary

- Review this term, which is introduced in the lesson and defined in the glossary at the back of the *Poet’s Journal*.

**parallel structure, n.** when the same form is repeated in a series of lines or stanzas; poets often use parallel structure to demonstrate that they are linking two ideas or descriptions



## Lesson 10: “Strange Patterns”

# Reading



**Primary Focus:** Students will identify parallel structure in poetry and analyze its use to compare and contrast scenes.

✦ **TEKS 5.6.F; TEKS 5.7.C; TEKS 5.9.B; TEKS 5.10.D; TEKS 5.10.F**

### WHOLE CLASS READ-ALoud (10 MIN.)

#### Introduce the Poem

- Ask student volunteers to review what we do when we compare and contrast two things. Make sure that students understand the distinction: comparing is finding elements that are alike; contrasting is finding elements that are different.
- Tell students that the poem in this lesson was written by a woman named Carrie Allen McCray. McCray was born in Virginia in 1913, but she moved to New Jersey as a young girl. In this poem, she remembers both places and compares and contrasts them. Explain that McCray, who was African American, grew up in a time when many places in the United States were segregated, so that people of different races did not get to use the same spaces.
  - You may wish to allow a few minutes to offer a more complex treatment of segregation.
- Tell students that as they listen to and read the poem, they should think about how these two scenes compare and contrast.
- Read the poem aloud.
 

**Note:** It is beneficial to read the poem aloud at least twice before having students read it silently.
- Ask students to read the poem again silently.
  - You may now wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

#### Support

Students may benefit from an activity (e.g., Venn Diagram) that demonstrates comparing and contrasting. For example, ask students to compare house cats and tigers, then to contrast them.

#### Challenge

Ask students to compare and contrast their behavior when they are sitting at the dinner table with their behavior when they are playing outside.

#### Support

Explain to students that during segregation, African Americans were separated from white people in various environments such as schools, churches, etc., because of the color of their skin.

✦ **TEKS 5.6.F** Make inferences and use evidence to support understanding; **TEKS 5.7.C** Use text evidence to support an appropriate response; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes; **TEKS 5.10.F** Examine how the author’s use of language contributes to voice.

## PARALLEL STRUCTURE (15 MIN.)

### Introducing Parallel Structure

- Introduce the poetic device of parallel structure to students, explaining that it occurs when the same form is repeated in a series of lines or stanzas.
- Ask for two student volunteers who will each read several lines of either the first or second aloud. Tell them that the student reading stanza 1 will go first. As you point to each student, he or she will read one line of the stanza. Then the second student will read the corresponding line in the second stanza. As the class listens to these pairs of lines, tell them to listen for how they compare to and contrast with each other.
- Ask students to read a line each, stopping after each pair of lines to allow the class to observe what they notice about how the lines in each pair resemble each other.
- The students will read the following, in the following order:
  - **Line 1**
    - The lines are the same. They are precisely parallel.
  - **Line 2**
    - The lines are similar in that they both name a city and state where the author lived.
  - **Line 3**
    - The lines are almost the same, but they have one letter that is different. This is a small change in terms of the letters, but it represents a big change in terms of the meaning.
  - **Line 4**
    - The lines are the same. They are precisely parallel.
  - **Line 5**
    - The lines are the same. They are precisely parallel.

### Support

Reinforce the concept of poetic structure by asking students to identify the number of stanzas in the poem. They may also identify the number of lines in each stanza.

## Understanding Parallel Structure

1. **Evaluative.** What effect does this parallel structure have on the way you think about these two scenes?
  - » Answers will vary, though many students may find that by making most aspects of the lines the same, the parallel structure makes the differences that do exist stand out more.
  - Divide students into groups, assigning half the groups the first stanza and half the second stanza. Tell each group to read its assigned stanza, then work together to summarize what happens after the line about the neighbor.
2. **Literal.** Ask groups focusing on stanza 1 to each offer a statement about what happens in the stanza. Continue group by group until all the material in the stanza has been covered.
  - » McCray visits the neighbor's yard, sits next to the neighbor in the arbor, eats grapes from the neighbor's vine, and drinks the lemonade the neighbor offers her.
3. **Literal.** Ask groups focusing on stanza 2 to each offer a statement about what happens in the stanza. Continue group by group until all the material in the stanza has been covered.
  - » McCray cannot visit the neighbor's house. The neighbor does not offer McCray any lemonade.

### Support

Explain that when two things resemble each other, they have some similarities.



### Check for Understanding

**True/False.** Orate the following statements:

- Parallel structure is the repeated form or pattern of words/phrases. (*True*)
- To compare two things is to show the differences between them. (*False*)
- Using parallel structure in poetry can make the differences between two things more prominent. (*True*)

Clarify the answers for students who may have selected incorrectly.

## CONTRAST AND MEANING (20 MIN.)

### Close Reading

- Tell students that now they will answer questions to help them think about the poem's meaning.
- Direct students to Poet's Journal 10.1. Review the instructions and ask students to complete questions 1–9.

### Poet's Journal 10.1

Answer the following questions about Carrie Allen McCray's "Strange Patterns." You may consult the poem as you work.

1. How does the description of Virginia resemble the description of New Jersey?
  - » Answers will vary as students select different details, but they should note that both include the trolley car, and in both, McCray's family had a white neighbor.
2. How do the trolley systems in these two states differ from each other?
  - » In Virginia, the trolley is segregated. In New Jersey, people of different races can sit next to each other.
3. Based on the way the trolley passengers are arranged in each state, who would you expect to be more friendly to McCray: the white neighbor in Virginia or the white neighbor in New Jersey? Give a reason from the poem for your answer.
  - » Although students may draw different conclusions, the general assumption is that people in segregated communities were more resistant to minorities; therefore, it's common to expect that the Virginia neighbor would be less friendly than the New Jersey neighbor.
4. How are the neighbors in Virginia and New Jersey different from each other in their treatment of McCray?
  - » Although students may focus on different details in constructing their answers, they should understand that the Virginia neighbor is more open and friendly than the New Jersey neighbor.
5. McCray mentions being near to her white neighbor in Virginia. Based on the words she uses here, how does she seem to feel around this neighbor?
  - » The words suggest she feels safe and comfortable with the neighbor.

### Poet's Journal 10.1



ENGLISH  
LANGUAGE  
LEARNERS

Reading  
Reading/Viewing Closely

#### Beginning

Work with students to create a Venn Diagram while answering the reading questions in order to highlight similarities and differences between stanzas.

#### Intermediate

Pair students to create a Compare/Contrast T-Chart in order to highlight similarities and differences between stanzas.

#### Advanced/Advanced High

Observe students working independently to complete the activity page.

**ELPS 1.C; ELPS 4.K**

6. McCray describes how her house is separated from the house of her white neighbor in New Jersey. Based on the words she uses here, how does she seem to feel around this neighbor?
  - » The words suggest she feels separated or isolated from the neighbor. It does not sound like a comfortable situation.
7. How does the title relate to or explain the content of the poem?
  - » Answers will vary, but it's likely that students will see the link between the parallel structure and the word patterns.
8. McCray uses parallel structure to show how these two scenes are different from each other. They have several kinds of differences, including the way passengers are arranged in public spaces such as the trolley, and the way people treat one another in the private spaces of their homes. McCray's poem shows that in both states there is a difference between public and private behavior. Based on the descriptions she gives, which state do you think she preferred? Give a reason from the poem to support your answer.
  - » The language in the first stanza suggests McCray preferred Virginia and the friendly neighbor.
9. Does McCray think either Virginia or New Jersey is perfect? Give a detail from the poem to support your answer.
  - » Student answers may vary, but they should draw on textual evidence. If students believe McCray found Virginia perfect, direct them back to the beginning of the stanza and its acknowledgement of segregation. Remind them that this evidence suggests that McCray is not saying that Virginia was an ideal place to live: it was, of course, still segregated. McCray's poem shows that both places had problems: in Virginia, people were segregated in public, but in New Jersey, people were segregated in their personal lives.

- 
- Review answers aloud as time permits, making sure to review question 9 and ensure that students understand that the poem does not claim that either state is an ideal place to live.

## Lesson 10: “Strange Patterns”

# Writing



**Primary Focus:** Students will create and share an original poem utilizing parallel structure to contrast scenes. **TEKS 5.12.A**

### PLANNING (15 MIN.)

#### Brainstorming

- Explain to students that they will now compose their own poems that show a contrast between two situations that are similar but not exactly the same.
- Give students the following examples of this kind of situation:
  1. a school day with the regular teacher versus a school day with a substitute teacher
  2. spending the night at a friend’s house versus spending the night at home
  3. eating at home versus eating in a restaurant or in the school cafeteria
  4. staying at home with your parents or other family member versus staying at home with a babysitter
  5. having a pet dog versus having a pet fish
- Ask student volunteers to suggest other situations that might be similar but not exactly the same.
- Tell students to pick one situation from the ideas suggested or to develop their own idea. They will use this idea as the basis for their poem.

#### Planning

- Direct students to Poet’s Journal 10.2. Review the instructions and tell students to answer the questions to help them plan their poems.

#### Poet’s Journal 10.2

In this exercise you will plan the next poem you will write. This poem will be like Carrie Allen McCray’s “Strange Patterns,” because it will compare and contrast two situations that are similar but not exactly alike. Answer the questions below to help you plan your poem.

#### Support

Have students act out one of the situations above. Make sure they note the similarities and differences between each scenario.

#### Poet’s Journal 10.2



**TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

1. Your poem will describe two situations that are similar but not exactly alike. Based on the class discussion or on your own ideas, pick what you will write about in your poem. List the two situations you will compare and contrast below.
2. Remember that *comparing* is pointing out ways that two or more things are alike. Write down at least three ways that your two situations are alike. You might use these comparisons to help create parallel structure in part of your poem.
3. Remember that *contrasting* is pointing out ways that two or more things are different. Write down at least three ways that your two situations are different from each other. You might use these points of contrast to help decide which words in your parallel situations should be different.
4. Which of these two situations do you like better? Give at least two reasons for your answer.
5. Remember that McCray does not say directly which state she likes best. Instead, she uses descriptive words to show how she felt about each situation. List at least two phrases you can use to help your readers understand which thing in your poem you like best.

If you finish with time remaining, go back and add one more detail or answer to each question above.

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### DRAFTING (15 MIN.)

#### Drafting Poems

- After students complete Poet's Journal 10.2, allow them to begin drafting their poem. Direct them to Poet's Journal 10.3 to draft their work.

#### Poet's Journal 10.3

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Use the space below to compose your poem. Remember to describe both situations and to list ways that they are alike and ways that they are different. Think about how you might use parallel structure in part of your poem.

If you finish with time remaining, go back and add one more detail to your description of each thing.

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#### Poet's Journal 10.3

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## Lesson 10: “Strange Patterns”

# Speaking



**Primary Focus:** Students will read their poem aloud to a partner and offer positive feedback about their writing. **TEKS 5.1.A**

### SHARING POEMS ALOUD (15 MIN.)

#### Introducing Feedback Guidelines

- Tell students that in the final activity they will read their poems aloud to a partner. While listening, each student should carefully consider what the poem is about and what two situations it compares and contrasts. When the author has finished reading the poem aloud, the listener should summarize the poem briefly, describing its content in a few short sentences.

#### Reading Poems Aloud

- Assign student pairs. Have one student in each pair read their poem aloud and listen to the peer summary. Students should then switch roles.
- To wrap up, remind students that if a listener’s summary focuses on something different from what the poet intended, this can be a useful tool for revision. It could be that a detail the poet thought was clear actually needs more development.
- You may wish to have students do revision as homework.

End Lesson



**ENGLISH  
LANGUAGE  
LEARNERS**

Summarizing  
Speaking and Listening:  
Exchanging  
Information/Ideas

#### Beginning

Use pre-prepared sentence frame. *I think the poem is about \_\_\_\_\_.*

#### Intermediate

Use pre-prepared sentence frame. *The poem’s overall meaning is \_\_\_\_\_.*

#### Advanced/Advanced High

Use pre-prepared sentence frame. *Incorporating contrasting details such as \_\_\_\_\_.*

**ELPS 2.1**

**TEKS 5.1.A** Listen actively to interpret verbal and non-verbal messages, ask relevant questions, and make pertinent comments.



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## ABOUT THE POET

### **Carrie Allen McCray**

Born on October 4, 1913, in Lynchburg, Virginia, Carrie Allen McCray was the ninth of ten children. She remembered childhood in Virginia fondly. When McCray was seven, however, her family moved to Montclair, New Jersey, where the family met intimidation and threats from neighbors who were unhappy to have a black family in a white neighborhood.

McCray was surrounded by poetry at a young age. James Weldon Johnson and Langston Hughes were family friends and guests in the family's home. As an adult, McCray found that these influences helped shape her writing.

She published *Ajös Means Goodbye* in 1966 and continued writing throughout her life, publishing other works, such as the memoir *Freedom's Child: The Life of a Confederate General's Black Daughter*. Surprisingly, it wasn't until age 73 that McCray came to think of herself as a writer. She died in 2008 at age 94.



# “Isla”

## PRIMARY FOCUS OF LESSON

### Reading

Students will use textual evidence to compare and contrast characters’

✦ reactions in a poem. **TEKS 5.6.G; TEKS 5.8.B**

### Writing

Students will compose an original poem in which two characters respond

✦ differently to the same circumstance. **TEKS 5.12.A**

## FORMATIVE ASSESSMENT

### Poet’s Journal 11.1

**Character Chart** Graphic organizer and reading comprehension questions designed for students to compare characters using textual evidence.

✦ **TEKS 5.6.G; TEKS 5.8.B**

### Poet’s Journal 11.2

**Independent Writing Practice** A planning guide for students to use while creating their own poem.

✦ **TEKS 5.12.A**

### Poet’s Journal 11.3

**Independent Writing Practice** A drafting guide for students to use to write their poem, which describes either a situation to which a character must respond.

✦ **TEKS 5.12.A**

✦ **TEKS 5.6.G** Evaluate details read to determine key ideas; **TEKS 5.8.B** Analyze the relationships of and conflicts among the characters; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                           | Grouping                    | Time    | Materials                                                                                             |
|---------------------------|-----------------------------|---------|-------------------------------------------------------------------------------------------------------|
| <b>Reading (60 min.)</b>  |                             |         |                                                                                                       |
| Whole Class Read-Aloud    | Whole Group                 | 15 min. | <input type="checkbox"/> <i>Poet's Journal</i><br><input type="checkbox"/> Virgil Suárez's "Isla"     |
| Reading for Understanding | Whole Group/<br>Independent | 45 min. | <input type="checkbox"/> <i>Poet's Journal</i> 11.1, 11.2                                             |
| <b>Writing (30 min.)</b>  |                             |         |                                                                                                       |
| Planning                  | Independent                 | 15 min. | <input type="checkbox"/> <i>Poet's Journal</i><br><input type="checkbox"/> <i>Poet's Journal</i> 11.3 |
| Drafting                  | Independent                 | 15 min. |                                                                                                       |

## Why We Selected It

Virgil Suárez’s “Isla” depicts a multi-layered alienation—that of adolescence and that of the immigrant. The speaker’s ability to empathize with monsters such as Godzilla demonstrates the extent to which he feels monstrous, displaced into a community whose language he does not speak or understand. Suarez’s poem carefully reveals that the mother, too, understands monstrosity, although she sees it as rooted not in herself or her son but in their homeland. The poem demonstrates how two characters respond differently to the same text, and it shows how a character’s perspective or point of view shapes their reactions and understanding.

## ADVANCE PREPARATION

### Reading

- Read Virgil Suárez’s poem, “Isla.”

### Optional Class Discussion Prompt

- This lesson’s treatment of a speaker who feels isolated from his environment could offer a useful springboard for a classroom discussion about how students should respond to their own feelings of isolation or exile. Please review the lesson and plan that discussion if you would like to incorporate it into your classroom.

### Writing

- Arrange students into small groups before the lesson begins.

### Universal Access

#### Reading

- In this lesson, students will work with you, with a partner, or individually to compare and contrast personal experiences with that of the poem’s speaker.

## VOCABULARY

### Core Vocabulary

- Review these words, which are defined in the glossary at the back of the *Poet’s Journal*.

**exiled, adj.**, away from one’s homeland

**transfixed, adj.**, intensely focused

### Note to Student

The back of your *Poet’s Journal* contains a glossary with definitions for some of the words in the poem. You can also often figure out the word’s meaning from the other words around it. If you can’t find the word in the glossary you can look in a dictionary or ask your teacher for help.

## Lesson 11: “Isla”

# Reading



**Primary Focus:** Students will use textual evidence to compare and contrast characters’s reactions in a poem. **TEKS 5.6.G; TEKS 5.8.B**

### WHOLE CLASS READ-ALoud (15 MIN.)

#### Introduce the Poem

- Tell students that the poem in this lesson is about a boy who feels isolated or alone after moving to a new country where he does not yet speak the language.
- Explain that Virgil Suárez, the poet, was born in Cuba, so his first language was Spanish. In this poem he uses several Spanish words to help lend detail to the scene he describes. Direct students to the note with translations for these words and review them prior to reading the poem.
- As they listen to and read the poem, students should pay attention and try to notice what the speaker connects with in his new country.
- Read the poem.

**Note:** It is beneficial to read the poem aloud at least twice before having students read it silently.

- Ask students to read the poem again silently.
- You may now wish to read the poem aloud again chorally, highlighting, defining, and offering synonyms for Core Vocabulary. This may also counteract the feelings of isolation students get from reading the poem.

#### Support

Students may need support understanding the concept of isolation. Explain that it means being alone. To help reinforce this concept, ask students to think of a time when they felt isolated or alone.

#### Note to Student

Virgil Suárez was born in Cuba but left with his family when he was a young child. He eventually moved to Los Angeles, California. This poem contains two phrases in Spanish, his native language. They are:

*los monstruos*: monsters, the monsters

*ese monstruo, esa isla*: that monster, that island.

**TEKS 5.6.G** Evaluate details read to determine key ideas; **TEKS 5.8.B** Analyze the relationships of and conflicts among the characters.

## READING FOR UNDERSTANDING (45 MIN.)

### Discussion and Comprehension

- Tell students that as a starting point, they will think about the basic things the poem describes.
1. **Literal.** Where is the speaker?
    - » He is in Los Angeles.
  2. **Literal.** What does the poem tell us about the speaker's home country?
    - » It is an island in the Caribbean.
  3. **Literal.** What television shows and movies does the speaker like to watch?
    - » He likes to watch *The Three Stooges*, *The Little Rascals*, *Speed Racer*, and the Godzilla movies.
  4. **Literal.** According to the poem, why does the speaker feel isolated in his new country?
    - » Nobody wants him; nobody knows him; he does not yet speak English.
- You may wish to allow students to share what they know of the Godzilla movies; they may not realize that though there have been more recent films featuring Godzilla, Suárez is referring to the original Japanese films from the 1950s and '60s. In some of these films Godzilla even helps humans by protecting them from other giant monsters. If possible, show an image or movie clip of the iconic figure.
  - Explain that writing about difficult things is one way some people deal with them. Some writers also look to writing as a way to express or explore the many different emotions people may feel.
5. **Inferential.** What does the speaker of the poem do to express his emotions?
    - » He throws a pillow and screams.

### Support

Remind students of the poetic device *allusion*, which is an indirect reference to an outside work of art or cultural figure.

### Poet's Journal 11.1



### Comparing and Contrasting

- Direct students to Poet's Journal 11.1, review the instructions, and have them complete questions 1–3 to help them compare and contrast Godzilla and the speaker.
- Allow student volunteers to share answers to questions 1–3. Make sure students understand this material before asking students to complete questions 4–7.
- Allow students to volunteer their answers to questions 4–7. Allow time if needed for discussion to make sure students see the difference between the speaker's feelings and the mother's reaction.

## Poet's Journal 11.1

Answer the following questions, using the poem as a reference as needed.

1. Complete the chart below, using evidence from the poem to help you fill in the spaces.

| <b>Character</b> | <b>Situation the Character Is In</b>           | <b>How the Character Feels About the Situation</b> | <b>Character's Actions</b>                      |
|------------------|------------------------------------------------|----------------------------------------------------|-------------------------------------------------|
| Godzilla         | <i>Woken up after sleeping for a long time</i> | <i>forsaken, unlucky</i>                           | <i>Caused destruction with its tail, roared</i> |
| Speaker          | <i>Moved to a new country</i>                  | <i>deserted, banished</i>                          | <i>Yelled, flung objects</i>                    |

2. How do Godzilla's circumstances resemble the speaker's circumstances?
  - » Students may cite different evidence, but they should recognize that both Godzilla and the speaker are unlike the creatures around them. They both are unwanted.
3. Two of the other programs the speaker watches show characters who are young boys like him. Why might the speaker identify more with the character of Godzilla, the monster, than with the characters who are human boys?
  - » Students should recognize that because he does not fit in, the speaker feels like a monster rather than like a boy.
4. How does the speaker's mother react to his actions?
  - » She storms into the room and asks why he throws things at the walls.
5. The mother references a monster, too. It is not, however, Godzilla. What does the mother refer to as a monster?
  - » She calls their home country the monster.
6. The boy describes how his mother sees their home country, which she relates to a crocodile. Of course, the home country does not literally eat the boy and his mother like a crocodile would, so we know she must be seeing this figuratively. How might the mother believe their home country is like a monster?
  - » Answers may vary, but students should understand that the mother blames the home country for their current isolation and for the problems in their lives.





Reading  
Reading/Viewing Closely

**Beginning**

Have students create a compare/contrast list, highlighting the similarities and differences they are experiencing with the speaker and his mother.

**Intermediate**

Pair students to discuss similarities and differences they have experienced with the speaker and his mother.

**Advanced/Advanced High**

Observe students working independently to write a summary comparing their experiences with the speaker's.

**ELPS 1.C; ELPS 4.K**

**Challenge**

Think about the differences between the speaker's point of view and the mother's perspective. How might this poem change if it were told from the mother's perspective? In what ways might it stay the same?

7. What is different about how the mother sees the situation and how the speaker sees it?

» The boy blames himself. The mother blames their origins.

- You may wish to allow time for discussion of how students could respond productively if they find themselves feeling isolated in the way the speaker does.
- Point out to students that Suárez's childhood had some similarities to the situation in this poem. He was born in Cuba and moved to Spain before coming with his family to the United States, where he finished high school. Explain that despite once being an outsider and newcomer to the country, Suárez has become a successful poet and professor.



**Check for Understanding**

**Thumbs-Up, Thumbs-Down.** Orate the following sentences:

- The characters in the poem see things similarly. (*Thumbs-Down*)
- The character feels isolated, which means he feels surrounded by people. (*Thumbs-Down*)
- The speaker does not feel like he "fits in", which is why he compares himself to Godzilla. (*Thumbs-Up*)

## Lesson 11: "Isla"

# Writing



**Primary Focus:** Students will compose an original poem in which two characters respond differently to the same circumstance. **TEKS 5.12.A**

### PLANNING (15 MIN.)

#### Introducing Assignment

- Tell students that in this writing exercise, they will compose poems that show how two different characters feel about the same thing.
- Give students the following examples of things that people might see or respond to differently:
  - **A messy room:** how students see it versus how parents see it
  - **Homework:** how teachers see it versus how students see it
  - **A favorite song, book, or movie:** how students see it versus how their siblings see it
- Allow students to work in small groups to list other things that people view in different ways, then ask each group to share some of its suggestions with the class.
- Tell students to each pick the thing they want to write about in their poem.

#### Planning Details

- Direct students to Poet's Journal 11.2. Review the instructions and tell students to respond to the prompts to help them develop ideas for their poem.

#### Poet's Journal 11.2

Respond to the prompts below to help you plan your next poem. Remember that in this poem you will show how two different characters react to the same thing.

1. Name the situation or object your characters will react to in the poem.
2. Name the two characters who will be reacting.

**TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

#### Challenge

Allow students to act out the examples in their small groups.

#### Poet's Journal 11.2



#### Support

If students need additional help, model an example aloud so students can see the skill in action.

## Poet's Journal 11.3



ENGLISH  
LANGUAGE  
LEARNERS



Writing  
Exchanging  
Information/Ideas

### Beginning

Work with students in a small group to complete the activity page to compose their own poem. Encourage students to use their personal experiences (i.e. compare/contrast list) in their poem.

### Intermediate

Pair students to work together to complete the activity page to compose their own poem. Encourage students to use their personal experiences (i.e. compare/contrast list) in their poem.

### Advanced/Advanced High

Observe students working independently to complete the activity page to compose their own advice poem. Encourage students to use their personal experiences (i.e. compare/contrast list) in their poem.

**ELPS 5.G**

3. Describe character 1's reaction.
4. What details about character 1 help shape their reaction? For example, in the Suárez poem, the mother loves her child, so she does not view him as a monster.
5. What details about character 2 help shape their reaction? For example, in the Suárez poem, the child feels left out and isolated, so he feels like a monster.

If you finish with time remaining, go back and add one more detail to your answers to numbers 3–5.

## DRAFTING (15 MIN.)

### Composing Original Poems

- Direct students to Poet's Journal 11.3. Ask them to compose their poems according to the instructions.

### Poet's Journal 11.3

Using the material you developed above, compose a draft of your poem in the space below. Remember to describe the situation or object, then show how each character reacts to that situation.

If you finish with time remaining, go back and add one more detail to each character's reaction.

- As a wrap-up, praise students for writing another poem.
- You may wish to encourage students to look back over all the poems they've written in this unit and to pick the poem with which they are most pleased. Ask them to give a reason citing the poem's structure, form, or poetic devices, that supports why they are pleased with it.

~~~~~  
End Lesson  
~~~~~

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## ABOUT THE POET

### **Virgil Suárez**

Virgil Suárez was born in Havana, Cuba, in 1962. His family moved several times, and when he was an adolescent, they immigrated to the United States. In his new home Suárez sought to find acceptance by learning to share his voice. He was influenced by the music, culture, and stories of his friends and family. As a professor today, Suárez teaches his students “to listen to the voices in their lives, the present, the past, whatever speaks to them,” as a source of inspiration in their writing.

As both a poet and a novelist, Suárez focuses on the experience of migrant peoples seeking to find a home in a new culture. His works *Latin Jazz*, *Garabato Poems*, *Spared Angola: Memories of Cuban-American Childhood*, and many others highlight the themes of identity, culture, and language. Virgil Suárez continues to write novels and poetry and lives in Florida.

## 12

# “Constantly Risking Absurdity (#15)”

## PRIMARY FOCUS OF LESSON

### Reading

Students will analyze a poem and identify poetic devices such as

- ✦ personification and extended simile. **TEKS 5.6.F; TEKS 5.9.B; TEKS 5.10.D**

### Writing

Students will apply learned poetry skills to compose a final, original, ars

- ✦ poetica. **TEKS 5.12.A**

## FORMATIVE ASSESSMENT

**Poet’s Journal 12.1** “Constantly Risking Absurdity (#15)” Students will answer poetry comprehension questions following the reading of Ferlinghetti’s poem.

- ✦ **TEKS 5.6.F; TEKS 5.9.B; TEKS 5.10.D**

**Poet’s Journal 12.2** **Independent Writing Practice** Students use a planning and drafting guide while creating their own

- ✦ poem. **TEKS 5.12.A**

- ✦ **TEKS 5.6.F** Make inferences and use evidence to support understanding; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes; **TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                            | Grouping                    | Time    | Materials                                                                                                                                                                                                                                                     |
|----------------------------|-----------------------------|---------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Reading (60 min.)</b>   |                             |         |                                                                                                                                                                                                                                                               |
| Whole Class Read-Aloud     | Whole Group                 | 15 min. | <ul style="list-style-type: none"> <li><input type="checkbox"/> <i>Poet's Journal</i></li> <li><input type="checkbox"/> Poet's Journal 12.1</li> <li><input type="checkbox"/> Whiteboards (optional)</li> <li><input type="checkbox"/> Index cards</li> </ul> |
| Reading and Interpreting   | Whole Group/<br>Independent | 45 min. | <ul style="list-style-type: none"> <li><input type="checkbox"/> Image or video clip of acrobats, tightrope walkers (optional)</li> <li><input type="checkbox"/> Image of Charlie Chaplin (optional)</li> </ul>                                                |
| <b>Writing (30 min.)</b>   |                             |         |                                                                                                                                                                                                                                                               |
| Writing Poems about Poetry | Independent                 | 30 min. | <ul style="list-style-type: none"> <li><input type="checkbox"/> <i>Poet's Journal</i></li> <li><input type="checkbox"/> Poet's Journal 12.2</li> <li><input type="checkbox"/> Graphic organizer (optional)</li> </ul>                                         |

## Why We Selected It

Ferlinghetti's poem dances through the responsibilities and perils of being a poet, using the extended comparison of poets to tightrope walkers to underscore the difficulty and promise of poetry. His descriptions of poets walking the taut tightrope of truth in hopes of catching beauty offer both allusion to and revision of the relationship Keats described between the two entities in his own "Ode on a Grecian Urn." Here, truth and beauty are not synonymous, but they do work in concert as the poet uses one to access the other. Ferlinghetti's work reminds students of poetry's challenges but also its lofty aims. The poem's structure also expands the formal possibilities students have encountered, demonstrating that lines of poetry need not be tightly confined but may wander across a page, celebrating its spaces the same way acrobats' jumps demonstrate their delight in the air through which they move.

## ADVANCE PREPARATION

### Reading and Writing

- Read Lawrence Ferlinghetti's "Constantly Risking Absurdity (#15)."

**Note:** During the Check for Understanding, students will need to determine if they agree or disagree with certain orated statements. Students can do this by writing Agree or Disagree on individual whiteboards. If whiteboards are not available, have students create AGREE/DISAGREE index cards to hold up as you make the statements.

### Universal Access

#### Reading

- Students will work with you, with a partner, or independently to color-code figurative language used in the poem.

#### Writing

- Students will work with you, with a partner, or independently to create an ars poetica.

## VOCABULARY

### Core Vocabulary

- Review these words, which are defined in the glossary at the back of the *Poet's Journal*.

**absurdity, n.** foolishness, stupidity, or senselessness

**entrechats, n.** dance-like jumps in which the performer taps their feet together quickly while in the air

**perceive, v.** to understand or see

**perforce, adv.** necessarily

**rime, n.** a variation of the word *rhyme*

**spread eagle, n.** a kind of jump in which the arms and legs are stretched out so that the body takes the shape of an “X”

**supposed, adj.** believed to be true

**taut, adj.** stretched tightly

### Literary Vocabulary

- Review these poetic devices, which are introduced throughout the lesson and defined in the glossary at the back of the *Poet's Journal*.

**ars poetica, n.** a poem about the craft of poetry

**personification, n.** describing nonhuman things as if they had human qualities

Start Lesson

## Lesson 12: “Constantly Risking Absurdity (#15)”

# Reading



**Primary Focus:** Students will analyze a poem and identify poetic devices such as personification and extended simile. **TEKS 5.6.F; TEKS 5.9.B; TEKS 5.10.D**

## WHOLE CLASS READ-ALOUD (15 MIN.)

### Introduce the Poem

- Tell students that the subject of the poem in this lesson is poetry itself.
- Tell students that in this poem, the poet makes a comparison between poets and another kind of professional. As students listen to and read the poem, they should think about what the speaker compares to poets.

**TEKS 5.6.F** Make inferences and use evidence to support understanding; **TEKS 5.9.B** Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms; **TEKS 5.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes.



## Support

It may be helpful for students to create a list of occupations.

- Read the poem aloud.

**Note:** It is beneficial to read the poem aloud at least twice before having students read it silently.

- Ask students to read the poem again silently.
- You may now wish to read the poem aloud again, highlighting, defining, and offering synonyms for Core Vocabulary.

## READING AND INTERPRETING (45 MIN.)

### Structure

1. **Literal.** Ask student volunteers to describe how the poem looks on the page.
    - » Students will likely notice that the lines start at different intervals throughout, with varying indentations.
  2. **Inferential.** Ask students if they might have any ideas about why the poet would arrange his lines in this manner when writing a poem about acrobats.
    - » Student ideas will vary, but they should recognize that the lines move around the white space of the page the way an acrobat tumbles through the air. The poem's pacing also reflects the way a performer would pace his steps on a high wire.
- Explain to students that this is an example of the poet using the poem's structure to help reflect the poem's subject.
    - If students notice the compounding of words, note that this is a way of adding emphasis to these words. If time permits, you may wish to have students speculate at the end of the lesson on why Ferlinghetti makes this choice.

### Extended Simile

- Ask a volunteer to review the definition of the poetic device *simile*.
  - Ask students to identify the simile in this poem and explain what it compares.
    - The simile appears in line 6 and compares poets to acrobats.
3. **Literal.** What do tightrope walkers do as their most basic task?
    - » They walk across ropes high in the air.
- As experiential learning, before asking the next question, you may wish to allow students to stand up and practice walking in a very straight, narrow line

## Support

Students must differentiate between literal and figurative meaning to understand this poem fully. Remind students that *figurative language* is a word or phrase that is not using its dictionary definition; similes are examples.

to see how challenging it can be to keep their balance. Then remind them that tightrope walkers do that very high in the air on a tiny rope or wire!

4. **Literal.** What skills do performers on a high wire need to succeed?

» Answers will vary, but students should recognize the importance of balance. You may wish to ask them to reflect or comment on the challenges of this task.

- Explain that the poem’s first stanza also uses the language of tightrope walking to discuss poetry. The acrobat acts the same way a tightrope walker would. Therefore, we know that this particular acrobat is completing his gymnastic stunts high up in the air on a very thin wire—this is even harder than just walking across the wire!

5. **Literal.** What does Ferlinghetti say the poet risks?

» He risks absurdity and death.

6. **Inferential.** In what ways might poets literally risk these things?

» Answers will vary, though students might understand that it can be scary to read or share your writing with the world, so poets risk feeling foolish or absurd in that regard.

- Students may struggle to understand how a poet could risk death. You might explain to them that throughout history, many writers have been threatened, imprisoned, or otherwise punished for sharing their ideas and thoughts, particularly when those thoughts disagreed with the government.

7. **Inferential.** In what ways might Ferlinghetti be using absurdity and death as metaphors?

» Answers will vary, but some students may associate creative pursuits and risk; others may evoke the hyperbolic expression, “I died of embarrassment.”

8. **Literal.** In lines 3-4, Ferlinghetti uses a saying that can be taken both literally and figuratively. What might this mean figuratively?

» One meaning is that some poets think about complicated things that not everyone can understand.

- If students struggle, you might remind them of the expression that something very complex is “over my head.”

### **Personification**

- Explain to students that this poem includes the poetic device *personification*, or the practice of describing nonhuman things as if they had human traits or characteristics.
- You might ask students to draw the literal and figurative meanings of each sentence. Give students several examples of personification:

## Poet's Journal 12.1

---



### Note to Student

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*Personification* is the practice of describing non-human things as if they had human traits or characteristics.

ENGLISH  
LANGUAGE  
LEARNERS



Reading  
Reading/Viewing Closely

---

#### Beginning

Work with students in a small group to highlight/color-code various uses of figurative language in the poem.

#### Intermediate

Pair students together to highlight/color-code various uses of figurative language in the poem.

#### Advanced/Advanced High

Observe students working independently to highlight/color-code various uses of figurative language in the poem.

**ELPS 4.F; ELPS 4.J**

- The house shivered as snow fell on its roof.
  - The lighthouse winked at passing ships.
  - The wind sang through the open barn door.
- Explain that houses don't literally shiver, lighthouses can't wink without eyes, and wind does not literally sing. These are all examples of *personification*, which is a kind of figurative language.
  - Ask several volunteers for examples of personification. Tell students that they will now answer some written questions to help them identify Ferlinghetti's use of personification and to consider what Ferlinghetti thinks poets do and how that compares to tightrope walkers.
  - Direct students to Poet's Journal 12.1, review the instructions, and ask them to complete questions 1–3.

## Poet's Journal 12.1

---

Answer the following questions about "Constantly Risking Absurdity (#15)."  
You may consult the poem as you work.

1. Re-read stanza 2. How would you put the message of the first four lines of stanza 2 into your own words?
  - » Poets have to understand the truth before they move forward.
2. According to stanza 2, who waits for the poet?
  - » Beauty waits for him.
3. Ferlinghetti personifies beauty by describing it in human terms. What actions or characteristics show how beauty is personified?
  - » She stands and waits; she plans to leap.

- 
- Review the answers to questions 1–3 aloud.

### Allusion

- Ask a student volunteer to review the definition of *allusion*.
- Ask students if they are familiar with the actor Charlie Chaplin. If so, allow them to share their knowledge.
- If students are unfamiliar with Chaplin, assure them that this is okay! Explain that he was an actor from England who lived from 1889 to 1977. He was very famous for his comedy, and most of Ferlinghetti's readers would have known who he was. They might also have known his film *The Circus*, which has a very

funny scene of Chaplin trying to walk on a tightrope while being harassed by monkeys. They climb all over him, pull down his pants, and even bite his nose, all while he is up in the air on a high wire! If possible, show an image of the iconic actor.

9. **Inferential.** Ferlinghetti references Charlie Chaplin in the poem. Think back to what you now know about Charlie Chaplin. What does this allusion to the famous comic actor show us about how Ferlinghetti views the work of a poet?
- » Answers may vary, but students should recognize that poets are doing something Ferlinghetti finds very difficult or nearly impossible. Advanced students may link this to the title and observe that Chaplin looks absurd.
10. **Inferential.** Ferlinghetti writes that the poet must walk across a tightrope of truth and try to catch “Beauty.” This, of course, is figurative language. How does a poet walk through truth in a more literal way?
- » Answers may vary, but students should connect this to writing; poets are, according to Ferlinghetti, obligated to write truthfully.
11. **Literal.** How would you put this description into your own words?
- » Answers will vary, but students should paraphrase accurately. They might write that poets tell us the truth about the world and that is how poems reveal beauty.
12. **Inferential.** What relationship does Ferlinghetti see between truth and beauty?
- » We find beauty through truth.



### Check for Understanding

**Agree/Disagree.** Orate the following statements:

- *Personification* gives nonhuman things human-like qualities. (*Agree*)
- An *extended simile* is one that appears briefly in a poem. (*Disagree*)
- An *allusion* is a reference to a well-known person or thing. (*Agree*)

Clarify the answers for students who may have selected incorrectly.

### Support

Make sure students have an appropriate understanding of each device before moving on. You may wish to ask students to give an example of each device.

### Support

Students who struggle with this exercise may benefit from using a brainstorming or mind-map graphic organizer to answer these questions.

### Support

If students struggle with the writing prompt, try a different approach. Ask them to pretend they are writing an instructional poem that will teach a younger student how to write poetry.

### Challenge

Lawrence Ferlinghetti wrote his poem in a structure that visually reminds readers of the acrobat’s movement. How can you follow his example and use your poem’s structure to help show your poem’s message?

“Constantly Risking Absurdity (#15)”

# Writing



**Primary Focus:** Students will apply learned poetry skills to compose a final, original, *ars poetica*. **TEKS 5.12.A**

## WRITING POEMS ABOUT POETRY (30 MIN.)

### Introduce *Ars Poetica*

- Explain to students that poems about the craft of writing poetry have a special name. They are called *ars poetica*. This term is Latin and translates loosely to “the art of poetry.”
- Tell students that Ferlinghetti’s “Constantly Risking Absurdity (#15)” is an example of *ars poetica*.
- Remind students that throughout this unit, they have learned a lot about reading and writing poetry. In the next activity they will take that knowledge and use it to write their own *ars poetica*, or poems about writing poetry.
- You may want to list the following items on the board as students offer answers. Then they will have the ideas to consult as they write their original poems.

1. **Literal.** What are different poetic devices a poet might use?

- » Possible answers include *figurative language, metaphor, simile, repetition, rhyme, stanza or line breaks, allusion, personification, extended metaphor, meter, and tone*.

2. **Evaluative.** What is the most important thing you have learned about writing a poem?

- » Answers will vary. Students may speak about the importance of planning, revising, or drafting. They may reference the utility of looking at other poets as models.

3. **Literal.** How would you describe a poet’s job? Give a reason to explain your answer.

- » Answers will vary, though students should collect several different ideas.

- Direct students to Poet’s Journal 12.2, review the instructions, and have them follow the prompts to compose their original *ars poetica*.

### Poet’s Journal 12.2



**TEKS 5.12.A** Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

## Poet's Journal 12.2

---

Now it's your turn to write an *ars poetica*. In your poem you will describe the craft of poetry—why poets should practice it, what poetry does, and how poets should do their jobs. Follow the prompts below to compose your poem. As you work, you might want to think about the list of ideas your class brainstormed. You may also look back at “Constantly Risking Absurdity (#15)” if you would like.

1. Name at least three things you notice about poems you read.
2. Name at least three things you think about when you write a poem.
3. What is the most important thing you have learned about writing poetry?
4. What is your favorite poetic device to use, and why do you like using it?
5. Pretend that someone is reading your poems. What response, emotions, or actions would you want your poem to evoke in the reader?
6. Based on your answer to question 5, what do you think poetry does for people?

Use your answers to write an *ars poetica* for people who have never written poetry before. What would they need to know in order to write poetry successfully? Make sure your poem tells them at least four different things about what poetry writers should know or do.

If you finish with time remaining, read back over your poem. Make sure to give it a title. Then think about all the tools you have learned in this unit for reading poetry. Is there someone you know who might enjoy reading or writing poetry? Give that person a copy of this poem as a way to inspire or encourage them.

- 
- Ask student volunteers to read their poems aloud to the class.
  - As a wrap-up, remind students of all the poetry tools they have learned. You might also advise them on where to find additional poems to read on their own.

---

End Lesson



**ENGLISH  
LANGUAGE  
LEARNERS**

**Writing**  
Exchanging  
Information/Ideas

---

### **Beginning**

Work with students in a small group to compose an *ars poetica*. Encourage students to color-code figurative language used in their original poems.

### **Intermediate**

Pair students to work together to compose an *ars poetica*. Encourage students to color-code figurative language used in their original poems.

### **Advanced/Advanced High**

Observe students working independently to compose an *ars poetica*. Encourage students to color-code figurative language used in their original poems.

**ELPS 5.G**

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## ABOUT THE POET

### Lawrence Ferlinghetti

Lawrence Ferlinghetti was born in Yonkers, New York, in 1919. Several months before Ferlinghetti was born, his father died of a heart attack. Unable to care for him, his mother sent him to live with various relatives, and he eventually landed in France with his aunt. After they moved to America for work, his aunt left suddenly, leaving him with a foster family. It was there that he first encountered poetry.

After serving in the US Navy in World War II, Ferlinghetti began writing poetry by imitating his heroes: T. S. Eliot and Ezra Pound. Determined to develop his own voice, he began to focus on creating a new style of poetry, leading to his collection *A Coney Island of the Mind*. Soon after its publication, Ferlinghetti started a poetry magazine and opened the City Lights Books store in San Francisco.

Ferlinghetti's poetry is known for its creative imagery and humor. He continues to write and publish today.





## 13

# Poetry, Final Unit Assessment

|                                     | Grouping    | Time    | Materials               |
|-------------------------------------|-------------|---------|-------------------------|
| <b>Reading Assessment (40 min.)</b> |             |         |                         |
| Reading                             | Independent | 40 min  | ☐ <i>Poet's Journal</i> |
| <b>Writing Assessment (50 min.)</b> |             |         |                         |
| Writing                             | Independent | 50 min. | ☐ <i>Poet's Journal</i> |

**Lesson 13: Poetry, Final Unit Assessment**

# Unit Assessment

- Tell students they will read a new poem and answer questions about it; then, they will compose a poem of their own and describe the choices they made.
- Encourage students to do their best.
- Once students have finished the assessment, encourage them to review their *Poet's Journals* quietly, re-reading and checking their answers carefully.
- Circulate around the room as students complete the assessment to provide guidance as needed.
- Assist students as needed, but do not provide them with answers.

**Note:** These poems were chosen for their complexity and the presence of many of the devices and language students have encountered throughout the unit.

## ADMINISTRATION INSTRUCTIONS

- Tell students to open their *Poet's Journal* and read the instructions.
- Tell them to read the poem carefully and complete the reading and writing activities that follow.
- At the end of class, collect *Poet's Journals* and tally students' scores. The following pages show the poem and activities as presented to students. The correct answers are in the pages that follow.
- Distribute paper to students, or direct students to Creative Space section in the back of their *Poet's Journal*, to complete their writing task.

## Universal Access

- During the assessment period, allow students the following accommodations:
  - additional time
  - alternate test setting (small group)
  - use of notes, when appropriate

---

**Lesson 13: Poetry, Final Unit Assessment**

# Reading Assessment



- Tell students the following: “Today you will read a new poem, ‘The Echoing Green’ by William Blake. After reading the poem, you will answer several questions and complete a writing activity.”
- 

## **The Echoing Green**

**William Blake**

The sun does arise,  
And make happy the skies;  
The merry bells ring  
To welcome the Spring;  
The skylark and thrush,  
The birds of the bush,  
Sing louder around  
To the bells' cheerful sound,  
While our sports shall be seen  
On the Echoing Green.

Old John, with white hair,  
Does laugh away care,  
Sitting under the oak,  
Among the old folk.  
They laugh at our play,  
And soon they all say:  
'Such, such were the joys

When we all, girls and boys,  
In our youth time were seen  
On the Echoing Green.'

Till the little ones, weary,  
No more can be merry;  
The sun does descend,  
And our sports have an end.  
Round the laps of their mothers  
Many sisters and brothers,  
Like birds in their nest,  
Are ready for rest,  
And sport no more seen  
On the darkening Green.

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## READING (40 MIN.)

**Note:** The following pages show the questions as presented to students.

### **Reading Questions**

---

Answer the following questions. You may consult the poem as you work.

1. Using letters of the alphabet as you did in earlier lessons, mark the poem's rhyme scheme. You may write the letters on the printed copy of the poem in your *Poet's Journal*.
2. Use your own words to summarize stanza 1.
3. Use your own words to summarize stanza 2.
4. Use your own words to summarize stanza 3.

5. How do “Old John, with white hair” and the other “old folk” feel as they watch the children play? Make sure to quote words from the poem in your answer.
6. What do the “Many sisters and brothers” have in common with “birds in their nest”?
7. When the speaker states “like birds in their nest,” what type of figurative language is he using? Give a reason for your answer.
8. The phrase “On the echoing Green” appears in stanza 1 and 2. In stanza 3 it changes to “On the darkening Green.” What are some reasons that the poet might make this change?

**Reading Score: \_\_\_/16 points**

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Lesson 13: Poetry, Final Unit Assessment

# Writing Assessment



**WRITING (50 MIN.)**

**Note:** The following pages show the questions as presented to students as well as the correct answers.

## ***Writing Assessment***

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1. Blake’s poem presents adults who look at children and think about growing up. Write your own poem describing your memories of growing up. Make sure your poem includes a title and figurative language such as simile and metaphor. When you have finished your poem, complete the checklist table below.
  - » Answers will vary. Students should follow the instructions above. Their poems should be about a personal memory and should contain figurative language and a title.

| Check | Statement                                                                                                                                                          | Complete the statement below |
|-------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------|
|       | The poetic tool I use in this poem is ____.<br>My poem is a really strong example of the tool being used. I know this because ____.                                |                              |
|       | I convey the message in a creative and new way. This is not a poem another person would write. It shows my unique imagination in the following way: ____.          |                              |
|       | I have looked over each line and made intentional choices about where to begin and end each line.                                                                  | No writing here              |
|       | I read my poem aloud, thought about how it sounded, and then revised the poem so it is easy to follow and sounds great.                                            | No writing here              |
|       | My poem will surprise my reader because: ____.                                                                                                                     |                              |
|       | My poem has strong images, such as ____.                                                                                                                           |                              |
|       | I have chosen the best words to express myself. I took out all the words I don't need.                                                                             | No writing here              |
|       | I have written a strong beginning to my poem by ____.                                                                                                              |                              |
|       | The ending of my poem looks and feels like an ending because ____.                                                                                                 |                              |
|       | I chose the best title for my poem. It is really good because ____.                                                                                                |                              |
|       | I looked at my poem and decided whether it needed a particular shape, line breaks, long lines, or short lines. I decided ____.                                     |                              |
|       | I have carefully decided how to use white space in my poem, especially in places where I want the reader to pause to think about what I just said. I decided ____. |                              |
|       | I have checked my spelling, and every word is spelled correctly.                                                                                                   | No writing here              |

**Writing Score: \_\_\_/\_\_\_ points**

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## Lesson 13: Poetry, Final Unit Assessment

# Assessment Analysis

The poem used in the assessment has appropriate complexity as well as many of the devices students have investigated in this unit.

## READING ANALYSIS

### Correct Answers and Rationales

| Item | Correct Answer(s)                                                                                                                                                                                                                                                                            | Points | Standards                               |
|------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|-----------------------------------------|
| 1    | The poem consists of rhyming couplets, so its rhyme scheme is AABCCDDEE (stanza 1) FFGGHHIIEE (stanza 2) JJKKLLMMEE (stanza 3).                                                                                                                                                              | 2      | <b>TEKS 5.9.B</b>                       |
| 2    | On a spring morning, the birds sing and bells ring as people play in the village green.                                                                                                                                                                                                      | 2      | <b>TEKS 5.7.C</b>                       |
| 3    | An old man named John laughs as he sits with his peers. The other elderly people laugh at the playing children, who make them think of their own childhood playtime.                                                                                                                         | 2      | <b>TEKS 5.7.C</b>                       |
| 4    | Night falls and the children grow tired. The play ends, and the green grows empty and dark.                                                                                                                                                                                                  | 2      | <b>TEKS 5.7.C</b>                       |
| 5    | Answers will vary. Student answers should recognize that Old John feels happy and joyful when he watches the children playing, as seen in details such as “laugh at (the children’s) play.”                                                                                                  | 2      | <b>TEKS 5.6.F,</b><br><b>TEKS 5.7.C</b> |
| 6    | Answers will vary, but students may link the children in the shelter of their mothers’s laps to the birds resting in the nest.                                                                                                                                                               | 2      | <b>TEKS 5.7.C;</b><br><b>TEKS 5.9.B</b> |
| 7    | “Like birds in their nest” is an example of a simile. Students should cite the word <i>like</i> to support their deduction.                                                                                                                                                                  | 2      | <b>TEKS 5.6.F,</b><br><b>TEKS 5.9.B</b> |
| 8    | Student answers may vary. The poet may be emphasizing particular ideas or phrases to add musical or cyclical qualities to the poem or to make the poem sound more pleasing or distinctive to listeners. Additionally, the repetition varies slightly at the end to show the passage of time. | 2      | <b>TEKS 5.6.F,</b><br><b>TEKS 5.9.B</b> |

## WRITING SCORING

The writing prompt addresses

✦ **TEKS 5.7.E; TEKS 5.11.B.i; TEKS 5.11.C; TEKS 5.12.A; TEKS 5.12.C**

### Score Criteria

Award students one point for each of the checks they have made where their writing exhibits intentional, appropriate choices.

Award an additional three points for the poem itself:

1. Award one point if students have made interesting choices in language—including Tier II and above vocabulary.
2. Award an additional point if the structure of the poem seems appropriate to its content and theme.
3. Award an additional point if students have used figurative language, alliteration, or another form of emphasis.





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## MIDDLE-OF-YEAR ASSESSMENT

You should spend no more than two days total on the MOY Assessment. There are three main group components of the assessment: a written assessment of silent reading comprehension, a written assessment of grammar, and a written assessment of morphology. Two other components, the oral reading of words in isolation and the fluency assessments, are administered one-on-one with students.

The written assessment of silent reading comprehension is meant to be completed in one 90-minute block of time and will be administered on MOY Assessment Day 1. The grammar and morphology assessments are meant to be completed during one 50-minute block and one 40-minute block of time on MOY Assessment Day 2.

In addition you will pull students aside, one at a time, and administer the Word Reading in Isolation Assessment to students who scored 13 or fewer on the Reading Comprehension Assessment. As time allows you may also administer the Word Reading in Isolation Assessment to students who scored between 14 and 17 on the Reading Comprehension Assessment. Administer the Fluency Assessment to all students.

After administering the MOY Assessment, you will complete an analysis summary of individual student performance using the Grade 5 MOY Assessment Summary Sheet, found in each individual student's Activity Book (Activity Page A.2).

## Middle-of-Year Assessment

# Assessment Day 1

### LESSON AT A GLANCE

|                                  | Time    | Materials                                                                              |
|----------------------------------|---------|----------------------------------------------------------------------------------------|
| <b>Middle-of-Year Assessment</b> |         |                                                                                        |
| Reading Comprehension Assessment | 90 min. | <input type="checkbox"/> Activity Pages A.1, A.2                                       |
| Fluency Assessment               | Ongoing | <input type="checkbox"/> Activity Pages A.2, A.6<br><input type="checkbox"/> stopwatch |

### ADVANCE PREPARATION

- Prepare to distribute Activity Page A.1 that you collected from students at the beginning of the unit.
- Plan to have reading material available for students to select from and read independently as they finish the MOY Assessment.

### MIDDLE-OF-YEAR (MOY) ASSESSMENT

During the first day of the two-day assessment, all students will complete the Reading Comprehension Assessment (Activity Page A.1) independently. It includes four passages and corresponding comprehension questions. After students complete this portion of the assessment, use the MOY Assessment Summary (Activity Page A.2), which you will have collected from students, to analyze each student's performance. Please score the Reading Comprehension Assessment prior to Day 2 of the MOY Assessment, as you will use the scores to determine which students should complete the Word Reading in Isolation Assessment.

Beginning on Day 2 of the MOY Assessment, all students will work independently on the Grammar Assessment (Activity Page A.3) and the Morphology Assessment (Activity Page A.4).

In addition you will pull students aside, one at a time, and administer the Word Reading in Isolation Assessment to students who scored 13 or less on the Reading Comprehension Assessment (and, as time allows, to students who scored 14–17). Administer the Fluency Assessment to all students.

The Word Reading in Isolation Assessment uses Activity Page A.5 (Word Reading in Isolation Assessment Scoring Sheet), which you will have collected from students, as well as the Word Reading in Isolation Assessment under MOY Assessment Day 2 in this Teacher Guide. A Word Reading in Isolation Analysis and a Word Reading in Isolation Remediation Guide have also been included under MOY Assessment Day 2.

The Fluency Assessment uses Activity Pages A.2 and A.6 (which you may have collected from students), as well as the student copy of the Fluency Assessment text “Pegasus for a Summer,” located under MOY Assessment Day 2 in the Teacher Guide. You will use Activity Page A.6 (MOY Fluency Assessment Recording Copy) to create a running record while students read the fluency passage. Activity Page A.2 (MOY Assessment Summary) includes a Fluency Assessment Scoring Sheet.

## READING COMPREHENSION ASSESSMENT (90 MIN.)

- Ensure each student has a copy of Activity Page A.1. You may have collected this activity page from students at the beginning of the unit.
- Have students work independently to complete the Reading Comprehension Assessment on Activity Page A.1. Answers are provided on the next page. After you have scored the assessment, record individual scores on each student’s MOY Assessment Summary (Activity Page A.2).

The texts used in the Reading Comprehension Assessment—“Flying” and “Reverend Abbott and Those Bloodshot Eyes”—have been profiled for text complexity using the standard qualitative and quantitative measures.

The reading comprehension questions pertaining to these texts are aligned to the standards and are worthy of students’ time to answer. Questions have been designed so they do not focus on minor points in the text, but rather, they require deep analysis. Thus, each item might address multiple standards. In general the selected-response items address Reading standards and the constructed-response items address Writing standards. To prepare students for digital assessments, some items replicate how technology may be incorporated in those assessments, using a paper and pencil format.

## Reading Comprehension Item Annotations and Correct Answers

**Note:** To receive a point for a two-part question, students must correctly answer both parts of the question.

### “Flying”

| Item           | Correct Answer(s)                                                                                                                                                                                                                                                                                                                                                                           | Standards                                                         |
|----------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------|
| 1. Inferential | D                                                                                                                                                                                                                                                                                                                                                                                           | TEKS 5.6.F; TEKS 5.6.H                                            |
| 2. Inferential | C                                                                                                                                                                                                                                                                                                                                                                                           | TEKS 5.6.F; TEKS 5.6.H                                            |
| 3. Inferential | Part A = A, Part B = A, E                                                                                                                                                                                                                                                                                                                                                                   | TEKS 5.6.F; TEKS 5.6.H;<br>TEKS 5.7.C                             |
| 4. Inferential | A                                                                                                                                                                                                                                                                                                                                                                                           | TEKS 5.3.B; TEKS 5.6.F                                            |
| 5. Inferential | <i>The author’s family members feel differently about flying. Her father and mother enjoy flying. Her older brother is adventurous and appreciates not only flying but also skydiving. The author’s youngest brother appears a bit apprehensive about flying, and the author and her sister both seem somewhat indifferent to flying and do not like the noise that the plane produces.</i> | TEKS 5.6.F; TEKS 5.6.G;<br>TEKS 5.6.H; TEKS 5.7.C;<br>TEKS 5.12.B |
| 6. Literal     | A                                                                                                                                                                                                                                                                                                                                                                                           | TEKS 5.7.C                                                        |
| 7. Inferential | A                                                                                                                                                                                                                                                                                                                                                                                           | TEKS 5.6.F; TEKS 5.6.G                                            |
| 8. Evaluative  | A                                                                                                                                                                                                                                                                                                                                                                                           | TEKS 5.9.D.iii                                                    |
| 9. Inferential | C                                                                                                                                                                                                                                                                                                                                                                                           | TEKS 5.6.F                                                        |

## “Reverend Abbott and Those Bloodshot Eyes”

| Item            | Correct Answer(s)                                                                                                                                                                                                                                                                                                                                       | Standards                                          |
|-----------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------|
| 10. Inferential | D                                                                                                                                                                                                                                                                                                                                                       | TEKS 5.3.B; TEKS 5.6.F                             |
| 11. Inferential | D                                                                                                                                                                                                                                                                                                                                                       | TEKS 5.6.F                                         |
| 12. Inferential | B                                                                                                                                                                                                                                                                                                                                                       | TEKS 5.6.F                                         |
| 13. Literal     | B                                                                                                                                                                                                                                                                                                                                                       | TEKS 5.7.C                                         |
| 14. Inferential | C                                                                                                                                                                                                                                                                                                                                                       | TEKS 5.6.F                                         |
| 15. Inferential | D                                                                                                                                                                                                                                                                                                                                                       | TEKS 5.6.F                                         |
| 16. Inferential | A                                                                                                                                                                                                                                                                                                                                                       | TEKS 5.6.F; TEKS 5.8.B                             |
| 17. Evaluative  | A                                                                                                                                                                                                                                                                                                                                                       | TEKS 5.8.B; TEKS 5.10.B                            |
| 18. Inferential | D                                                                                                                                                                                                                                                                                                                                                       | TEKS 5.6.F; TEKS 5.8.B                             |
| 19. Evaluative  | <i>The narrator values his community. He looks back on his childhood days at church and on the streets of Harlem fondly. He has positive thoughts about the people in his community, including the minister, even though the children pulled a prank on the minister because they didn't like all of his actions, including canceling their dances.</i> | TEKS 5.6.F; TEKS 5.6.G;<br>TEKS 5.7.C; TEKS 5.12.B |
| 20. Evaluative  | A                                                                                                                                                                                                                                                                                                                                                       | TEKS 5.6.G; TEKS 5.7.C                             |

### Reading Comprehension Assessment Analysis

Students who answered 13 or fewer questions correctly out of 20 total questions may have significant skill deficits. Administer the Word Reading in Isolation Assessment and the Fluency Assessment to these students to gain further insight as to possible weaknesses. Carefully analyze their performance on the Reading Comprehension Assessment, the Word Reading in Isolation Assessment, and the Fluency Assessment to determine whether students may need to be regrouped to an earlier point of instruction in the grade level materials.

Administer the Fluency Assessment and, as time permits, the Word Reading in Isolation Assessment to students who answered 14–17 questions correctly out of 20 total questions. Use results from the Word Reading in Isolation Assessment to identify gaps in the mastery of specific letter-sound spellings.

You do not need to administer the Word Reading in Isolation Assessment to students who answered 18–20 questions correctly out of 20 total questions. However, please administer the Fluency Assessment to determine whether practice and progress monitoring in the area of fluency are warranted.

The following chart provides an overview of how to interpret students' scores.

| <b>Reading Comprehension Assessment Analysis</b> |                                                                                                 |
|--------------------------------------------------|-------------------------------------------------------------------------------------------------|
| <b>Number of Questions Answered Correctly</b>    | <b>Remediation</b>                                                                              |
| 13 or fewer                                      | Administer Word Reading in Isolation Assessment and Fluency Assessment.                         |
| 14–17                                            | Administer Word Reading in Isolation Assessment as time permits; administer Fluency Assessment. |
| 18–20                                            | Do not administer Word Reading in Isolation Assessment; administer Fluency Assessment.          |

## Middle-of-Year Assessment

# Assessment Day 2

### LESSON AT A GLANCE

|                                                          | Time    | Materials                                                                                   |
|----------------------------------------------------------|---------|---------------------------------------------------------------------------------------------|
| <b>Middle-of-Year Assessment</b>                         |         |                                                                                             |
| Grammar Assessment                                       | 50 min. | <input type="checkbox"/> Activity Pages A.3                                                 |
| Morphology Assessment                                    | 40 min. | <input type="checkbox"/> Activity Pages A.4                                                 |
| Fluency Assessment; Word Reading in Isolation Assessment | Ongoing | <input type="checkbox"/> Activity Pages A.2, A.5, A.6<br><input type="checkbox"/> stopwatch |

### MIDDLE-OF-YEAR (MOY) ASSESSMENT

During the second day of the two-day assessment, all students will independently complete the Grammar Assessment and Morphology Assessment. Together these assessments include 25 items. After students complete these portions of the assessment, enter their scores on the Grammar Assessment Scoring Sheet and Morphology Assessment Scoring Sheet in this Teacher Guide, making additional copies if needed. Answers for the Grammar and Morphology Assessments are provided in the Activity Book Answer Key in the Teacher Resources section of this Teacher Guide.

Administer the Word Reading in Isolation Assessment based on students' performance on the Reading Comprehension Assessment. Continue to administer the Fluency Assessment to all students.

#### **Grammar Assessment** **TEKS 5.11.D**

- Make sure each student has a copy of Activity Page A.3. You may have collected this activity page from students at the beginning of the unit.
- Have students work independently to complete the Grammar Assessment on Activity Page A.3. Enter all student scores into the Grammar Assessment Scoring Sheet. To receive a point for a multiple-part question, students must correctly answer all parts of the question.





## **Morphology Assessment** **TEKS 5.3.C**

- Make sure each student has a copy of Activity Page A.4. You may have collected this activity page from students at the beginning of the unit.
- Have students work independently to complete the Morphology Assessment on Activity Page A.4. Record all student scores into the Morphology Assessment Scoring Sheet.





Begin to administer the Word Reading in Isolation Assessment individually to all students who scored 13 or fewer on the Reading Comprehension Assessment and, as time permits, to students who scored 14–17, in order to gain further insight as to possible weaknesses.

This section of the MOY Assessment assesses single-word reading to identify the specific letter-sound correspondences a student may have not yet mastered.

### **Administration Instructions**

- Locate the Word Reading in Isolation Assessment on the next page. Students will read from this copy.
- Cover all of the words before calling a student to complete the assessment.
- Tell the student he or she will read words aloud to you and that it is important to do their best reading.
- Uncover the first row of words by moving the paper down.
- As the student reads a word, mark any incorrect letter-sound correspondences above the word on the Word Reading in Isolation Assessment Scoring Sheet (Activity Page A.5 that you collected from students). Also, note whether the student incorrectly chunks letters into syllables, leading to mispronunciation. If the student reads the word correctly, place a check mark above the word.
- If, after 10 seconds, the student is unable to read the word at all, simply tell the student the word and move on. Mark an 'X' above the word on the scoring sheet.

## Middle-of-Year Assessment Materials

| Word Reading in Isolation Assessment |            |           |           |            |            |
|--------------------------------------|------------|-----------|-----------|------------|------------|
| 1.                                   | steady     | asphalt   | oxygen    | dovetail   | birthplace |
| 2.                                   | bravo      | washtub   | consume   | delight    | council    |
| 3.                                   | accuse     | riddle    | trolley   | scoreboard | cruise     |
| 4.                                   | marvelous  | betrayal  | freighter | floored    | guarantee  |
| 5.                                   | blizzard   | prairie   | concrete  | crescent   | bowful     |
| 6.                                   | breakwater | peachy    | spiffier  | gherkin    | qualify    |
| 7.                                   | yearning   | exercise  | loathe    | ivory      | disprove   |
| 8.                                   | audit      | baboon    | continue  | taught     | overdue    |
| 9.                                   | chasm      | human     | pulled    | warning    | worthless  |
| 10.                                  | scowl      | avoidance | paperboy  | courses    | woodchuck  |
| 11.                                  | switch     | crumb     | whopper   | sprinkle   | knitting   |
| 12.                                  | calculate  | mustache  | partridge | singe      | assign     |
| 13.                                  | wriggle    | bizarre   | recommit  | youthful   | mistletoe  |

## Word Reading in Isolation Analysis

The more words a student is able to read and the farther the student is able to progress in the assessment, the stronger their preparation is for further instruction. A Word Reading in Isolation Analysis chart and a Word Reading in Isolation Remediation Guide are located in this lesson.

The number of words read correctly indicates the following:

- Students who correctly score 43 or fewer words out of 65 appear to have significant deficits in decoding and word recognition.
- Students who correctly score 44–51 out of 65 words appear to have adequate decoding and word recognition skills.
- Students who correctly score 52–65 out of 65 words appear to have outstanding decoding and word recognition skills.

After scoring the assessment, you might find it helpful to determine which letter-sound correspondences students missed that caused them to score below the benchmark for word recognition. Note that one-syllable words are not included in the Syllabication Analysis.

| Score required to meet benchmark of 80%        |      |      |      |       |         |
|------------------------------------------------|------|------|------|-------|---------|
| Phonemes                                       |      |      |      |       |         |
| Consonants                                     |      |      |      |       | Totals  |
| /b/                                            | /d/  | /f/  | /g/  | /h/   | 166/208 |
| /j/                                            | /k/  | /l/  | /m/  | /n/   |         |
| /p/                                            | /r/  | /s/  | /t/  | /v/   |         |
| /w/                                            | /x/  | /y/  | /z/  | /ch/  |         |
| /sh/                                           | /th/ | /th/ | /ng/ | /qu/  |         |
| Vowels                                         |      |      |      |       | 108/136 |
| /a/                                            | /e/  | /i/  | /o/  | /u/   | 39/49   |
| /ae/                                           | /ee/ | /ie/ | /oe/ | /ue/  | 25/31   |
| /ə/                                            | /oo/ | /oo/ | /aw/ | /ou/  | 19/23   |
| /oi/                                           | /ar/ | /er/ | /or/ | /aer/ | 27/33   |
| Syllabication (words with 2 or more syllables) |      |      |      |       |         |
| Closed Syllable/short                          |      |      |      |       | 39/49   |
| Open Syllable/long                             |      |      |      |       | 13/17   |
| Magic E and Digraph Syllable                   |      |      |      |       | 21/26   |
| R-Controlled Syllable                          |      |      |      |       | 16/20   |
| e Syllable                                     |      |      |      |       | 7/9     |
| -le Syllable                                   |      |      |      |       | 4/4     |

## **Word Reading in Isolation Remediation Guide**

Write the names of students who missed questions under each header in the following chart.

**Phonemes—Consonants (Item numbers in parentheses)**

|                                                                                                          |                                                                                                       |                                                                                      |
|----------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| <b>/b/ (1e, 2a, 2b, 3d, 4b, 5a, 5e, 6a, 8b, 10c, 13b)</b>                                                | <b>/d/ (1a, 1d, 2d, 3b, 3d, 4d, 5a, 7e, 8a, 8e, 9c, 10b, 10e)</b>                                     | <b>/f/ (1b, 4c, 4d, 5e, 6c, 6e, 13d)</b>                                             |
|                                                                                                          |                                                                                                       |                                                                                      |
|                                                                                                          |                                                                                                       |                                                                                      |
| <b>/g/ (4e, 6d, 13a)</b>                                                                                 | <b>/h/ (9b)</b>                                                                                       | <b>/j/ (1c, 12c, 12d)</b>                                                            |
|                                                                                                          |                                                                                                       |                                                                                      |
|                                                                                                          |                                                                                                       |                                                                                      |
| <b>/k/ (2c, 2e, 3a, 3d, 3e, 5c, 5d, 6a, 6d, 8c, 9a, 10a, 10d, 10e, 11b, 11d, 12a, 13c)</b>               | <b>/l/ (1b, 1d, 1e, 2d, 3c, 4d, 5a, 5e, 6e, 7c, 9c, 9e, 10a, 12a)</b>                                 | <b>/m/ (2c, 4a, 9a, 9b, 11b, 12b, 13c, 13e)</b>                                      |
|                                                                                                          |                                                                                                       |                                                                                      |
|                                                                                                          |                                                                                                       |                                                                                      |
| <b>/n/ (1c, 2c, 2e, 4e, 5c, 5d, 6d, 7a, 8b, 8c, 9b, 9d, 10b, 11e, 12d, 12e)</b>                          | <b>/p/ (1e, 5b, 6b, 6c, 7e, 9c, 10c, 11c, 11d, 12c)</b>                                               | <b>/r/ (2a, 3b, 3c, 3e, 4b, 4c, 5b, 5c, 5d, 6a, 7d, 7e, 11b, 11d, 12c, 13a, 13c)</b> |
|                                                                                                          |                                                                                                       |                                                                                      |
|                                                                                                          |                                                                                                       |                                                                                      |
| <b>/s/ (1a, 1b, 1e, 2c, 2e, 3d, 4a, 5d, 6c, 7b, 7e, 9e, 10a, 10b, 10d, 11a, 11d, 12b, 12d, 12e, 13e)</b> | <b>/t/ (1a, 1b, 1d, 2b, 2d, 3c, 4b, 4c, 4e, 5c, 5d, 6a, 8a, 8c, 8d, 11e, 12a, 12b, 12c, 13c, 13e)</b> | <b>/v/ (1d, 2a, 4a, 7d, 7e, 8e, 10b)</b>                                             |
|                                                                                                          |                                                                                                       |                                                                                      |
|                                                                                                          |                                                                                                       |                                                                                      |
| <b>/w/ (2b, 6a, 9d, 9e, 10e, 11a, 11c)</b>                                                               | <b>/x/ (1c, 7b)</b>                                                                                   | <b>/y/ (7a, 13d)</b>                                                                 |
|                                                                                                          |                                                                                                       |                                                                                      |
|                                                                                                          |                                                                                                       |                                                                                      |
| <b>/z/ (3a, 3e, 5a, 7b, 9a, 10d, 13b)</b>                                                                | <b>/ch/ (6b, 10e, 11a)</b>                                                                            | <b>/sh/ (2b, 12b)</b>                                                                |
|                                                                                                          |                                                                                                       |                                                                                      |
|                                                                                                          |                                                                                                       |                                                                                      |
| <b>/th/ (1e, 9e, 13d)</b>                                                                                | <b>/th/ (7c)</b>                                                                                      | <b>/ng/ (7a, 9d, 11d, 11e)</b>                                                       |
|                                                                                                          |                                                                                                       |                                                                                      |
|                                                                                                          |                                                                                                       |                                                                                      |
| <b>/qu/ (6e)</b>                                                                                         |                                                                                                       |                                                                                      |
|                                                                                                          |                                                                                                       |                                                                                      |
|                                                                                                          |                                                                                                       |                                                                                      |



**Phonemes—Vowels (Item numbers in parentheses)**

|                                                   |                                                     |                                                                                                      |
|---------------------------------------------------|-----------------------------------------------------|------------------------------------------------------------------------------------------------------|
| <b>/a/ (1b, 8b, 9a, 12a, 12b)</b>                 | <b>/e/ (1a, 5d, 7b, 9e, 10d)</b>                    | <b>/i/ (1c, 3b, 5a, 6c, 6d, 6e, 7a, 7e, 8a, 8c, 9d, 11a, 11d, 11e, 12c, 12d, 13a, 13b, 13c, 13e)</b> |
|                                                   |                                                     |                                                                                                      |
|                                                   |                                                     |                                                                                                      |
| <b>/o/ (1c, 2a, 2b, 3c, 5c, 6a, 6e, 11c)</b>      | <b>/u/ (1d, 2b, 2c, 4a, 8c, 10e, 11b, 12b, 13c)</b> | <b>/ae/ (1d, 1e, 4b, 4c, 6a, 10c, 12a)</b>                                                           |
|                                                   |                                                     |                                                                                                      |
|                                                   |                                                     |                                                                                                      |
| <b>/ee/ (1a, 3c, 4e, 5b, 5c, 6b, 6c, 7d, 13c)</b> | <b>/ie/ (2d, 6e, 7b, 7d, 12e)</b>                   | <b>/oe/ (2a, 5e, 7c, 8e, 13e)</b>                                                                    |
|                                                   |                                                     |                                                                                                      |
|                                                   |                                                     |                                                                                                      |
| <b>/ue/ (3a, 8c, 9b, 12a)</b>                     | <b>/ə/ (1c, 2d, 3a, 4b, 4e, 9a, 9b, 10b, 12e)</b>   | <b>/oo/ (2c, 3e, 7e, 8b, 8e, 13d)</b>                                                                |
|                                                   |                                                     |                                                                                                      |
|                                                   |                                                     |                                                                                                      |
| <b>/oo/ (9c, 10e)</b>                             | <b>/aw/ (1b, 8a, 8d)</b>                            | <b>/ou/ (2e, 10a)</b>                                                                                |
|                                                   |                                                     |                                                                                                      |
|                                                   |                                                     |                                                                                                      |
| <b>/oi/ (10b, 10c)</b>                            | <b>/ar/ (4a, 12c, 13b)</b>                          | <b>/er/ (1e, 4c, 5a, 6a, 6c, 6d, 7a, 7b, 8e, 9e, 10c, 11c)</b>                                       |
|                                                   |                                                     |                                                                                                      |
|                                                   |                                                     |                                                                                                      |
| <b>/or/ (3d, 4d, 9d, 10d)</b>                     | <b>/aer/ (4e, 5b)</b>                               | <b>/ə/ + /l/ (2e, 3b, 4a, 4b, 5e, 11d, 13a, 13d, 13e)</b>                                            |
|                                                   |                                                     |                                                                                                      |
|                                                   |                                                     |                                                                                                      |

| <b>Syllabication (words with 2 or more syllables; Item numbers in parentheses)</b>                                                                                                                     |                                                                                                |                                                                                                                                                |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Closed Syllable/short (1a, 1b, 1c, 2a, 2b, 2c, 3b, 3c, 4e, 5a, 5c, 5d, 6a, 6c, 6d, 6e, 7a, 7b, 7e, 8a, 8b, 8c, 9a, 9b, 9d, 9e, 10b, 10d, 10e, 11c, 11d, 11e, 12a, 12b, 12c, 13a, 13b, 13c, 13e)</b> | <b>Open Syllable/long (1a, 2a, 3c, 4e, 5b, 6b, 6c, 6e, 7d, 8c, 8e, 9b, 10c, 12a, 13c, 13e)</b> | <b>Magic E and Digraph Syllable (1b, 1d, 1e, 2c, 2d, 2e, 3a, 4a, 4b, 4c, 5c, 5e, 6a, 6b, 7b, 7e, 8a, 8b, 8e, 10b, 10c, 10e, 12a, 12e, 12d)</b> |
|                                                                                                                                                                                                        |                                                                                                |                                                                                                                                                |
|                                                                                                                                                                                                        |                                                                                                |                                                                                                                                                |
|                                                                                                                                                                                                        |                                                                                                |                                                                                                                                                |
| <b>R-Controlled Syllable (1e, 3d, 4a, 4c, 4e, 5a, 5b, 6a, 6c, 6d, 7a, 7b, 8e, 9d, 9e, 10c, 10d, 11c, 12c, 13b)</b>                                                                                     | <b>ə Syllable (1c, 2d, 2e, 3a, 4a, 4b, 5e, 9a, 12e, 13d)</b>                                   | <b>-le Syllable (3b, 11d, 13a, 13e)</b>                                                                                                        |
|                                                                                                                                                                                                        |                                                                                                |                                                                                                                                                |
|                                                                                                                                                                                                        |                                                                                                |                                                                                                                                                |
|                                                                                                                                                                                                        |                                                                                                |                                                                                                                                                |



This section of the MOY Assessment assesses students' fluency in reading by using the selection "Pegasus for a Summer" (literary text) located in the Teacher Resources section of this Teacher Guide.

### Administration Instructions

- Turn to the student copy of "Pegasus for a Summer" on the next page of this Teacher Guide. Students will read from this copy.
- Using the Recording Copy of "Pegasus for a Summer" (Activity Page A.6) for each student, you will create a running record as you listen to each student read orally.
- Explain that the student will read a selection aloud while you take some notes. Encourage the student not to rush and to read at their regular pace.
- Read the title of the selection aloud for the student, as the title is not part of the assessment.
- Begin timing when the student reads the first word of the selection. As the student reads aloud, make a running record on the Recording Copy of the text using the following guidelines:

|                               |                                                                                                                       |
|-------------------------------|-----------------------------------------------------------------------------------------------------------------------|
| <b>Words read correctly</b>   | No mark is required.                                                                                                  |
| <b>Omissions</b>              | Draw a long dash above the word omitted.                                                                              |
| <b>Insertions</b>             | Write a caret (^) at the point where the insertion was made. If you have time, write down the word that was inserted. |
| <b>Words read incorrectly</b> | Write an 'X' above the word.                                                                                          |
| <b>Substitutions</b>          | Write the substitution above the word.                                                                                |
| <b>Self-corrected errors</b>  | Replace original error mark with an 'SC'.                                                                             |
| <b>Teacher-supplied words</b> | Write a 'T' above the word (counts as an error).                                                                      |

- When one minute has elapsed, draw a vertical line on the Recording Copy to mark the student's place in the text at that point. Allow the student to finish reading the selection aloud.

## Middle-of-Year Fluency Assessment

### Pegasus for a Summer

Michael J. Rosen

- 1 Outside school, I did two things better than most kids (and doing 12  
 better probably meant as much to me as it meant to everyone else): 25  
 swimming and horseback riding. Yet without a pool or a stable at 37  
 school, I could never prove those talents to anyone. But the day camp 50  
 I attended each summer provided for both. 57
- 2 Oh, one year, I did compete on a swim team with my best friend 71  
 Johnny. I swallowed a teaspoon of honey-energy before each event with 82  
 the others in my relay. All season, my eyes bore racoon rings from the 96  
 goggles. Ribbons hung from my bedroom corkboard. But I hated it, 109  
 hated it just as I hated every sport that had fathers barking advice from 121  
 the sidelines, or hotshot classmates divvying the rest of us into shirts 133  
 and skins, or coaches always substituting in their favorite players, and 144  
 team members who knew every spiteful name for someone who missed 155  
 a catch, overshot a goal, slipped out of bounds, fouled, fumbled, or 167  
 failed them personally in a zillion ways. 174
- 3 But I didn't give up swimming, as I had baseball, football, and 186  
 basketball. (Their seasons were so brief, how could a person master 197  
 one skill before everyone switched to the next sport?) And I devoted 209  
 myself to horseback riding. 213

|   |                                                                        |     |
|---|------------------------------------------------------------------------|-----|
| 4 | The whole idea of camp, which represented the whole idea of summer,    | 225 |
|   | hinged on those few hours each week at the camp stable, just as the    | 239 |
|   | whole of the school year merely anticipated the coming summer          | 249 |
|   | vacation. At camp, it was simply me against—no one. It was me with     | 263 |
|   | the horse. The two of us composed the entire team, and we competed     | 276 |
|   | with greater opponents than just other kids. We outmaneuvered          | 285 |
|   | gravity, vanquished our separate fears, and mastered a third language: | 295 |
|   | the wordless communication of touch and balance.                       | 302 |

**Word Count: 302**

- Assess the student’s comprehension of the selection by asking them to respond orally to the following questions:
  1. **Inferential.** Did the author’s classmates at school appreciate his talents in swimming and horseback riding?
    - » No. The text suggests that the author’s classmates at school did not appreciate these talents.
  2. **Inferential.** Did the author perform well on the swim team?
    - » Yes. He won ribbons that hung in his bedroom
  3. **Literal.** What sports did the author give up?
    - » Baseball, football, and basketball.
  4. **Inferential.** What did the author dislike about many organized sports?
    - » The author disliked the very competitive nature of the sports and that the athletes often treated each other unkindly.
- Continue administering the Fluency Assessment as time permits.
- You may score the assessment later, provided you have kept running records and marked the last word students read after one minute elapsed.

### **Guidelines for Fluency Assessment Scoring**

- Use one Fluency Assessment Scoring Sheet for each student taking the assessment. The Fluency Assessment Scoring Sheet appears on each student’s MOY Assessment Summary (Activity Page A.2). To calculate a student’s Words Correct Per Minute (W.C.P.M) score, use the information you recorded on the Recording Copy and follow these steps. You may wish to have a calculator available.

1. Count Words Read in One Minute. This is the total number of words that the student read or attempted to read in one minute. It includes words that the student read correctly as well as words that the student read incorrectly. Write the total in the box labeled Words Read in One Minute.
2. Count the Uncorrected Mistakes in One Minute. You noted these in the running record. They include words read incorrectly, omissions, substitutions, and words that you had to supply. Write the total in the box labeled Uncorrected Mistakes in One Minute on the scoring sheet. (A mistake that the student self-corrects is not counted as a mistake.)
3. Subtract Uncorrected Mistakes in One Minute from Words Read in One Minute to get Words Correct. Write the number in the box labeled W.C.P.M. Although the analysis does not include any words the student read correctly (or incorrectly) after one minute, you may use this information from the Recording Copy for anecdotal purposes.

As you evaluate W.C.P.M. scores, here are some factors to consider.

It is normal for students to show a wide range in fluency and in W.C.P.M. scores. However, a major goal of Grades 4 and 5 is to read with sufficient fluency to ensure comprehension and independent reading of school assignments in this and subsequent grade levels. A student's W.C.P.M. score can be compared with the score of other students in the class (or grade level) and also with the national fluency norms obtained by Hasbrouck and Tindal (2006). Hasbrouck and Tindal suggest that a score falling within 10 words above or below the 50th percentile should be interpreted as within the normal, expected, and appropriate range for a student at that grade level at that time of year. For example, if you administered the assessment during the spring of Grade 4, and a student scored 129 W.C.P.M., you should interpret this as within the normal, expected, and appropriate range for that student.

### Oral Reading Fluency Norms from Hasbrouck and Tindal (2006)

| Percentile | Spring Grade 5 W.C.P.M. | Fall Grade 6 W.C.P.M. |
|------------|-------------------------|-----------------------|
| 90         | 194                     | 177                   |
| 75         | 168                     | 153                   |
| 50         | 139                     | 127                   |
| 25         | 109                     | 98                    |
| 10         | 83                      | 68                    |

## Reference

Hasbrouck, Jan and Tindal, Gerald A. "Oral reading fluency norms: A valuable assessment tool for reading teachers." *The Reading Teacher* 59 (2006): 636–644.

## INTERPRETING MIDDLE-OF-YEAR (MOY) ASSESSMENT SCORES

To determine students' skill level for ongoing Grade 5 instruction, use the results of three assessments: the Reading Comprehension Assessment, the Word Reading in Isolation Assessment (if administered), and the Fluency Assessment. Please refer to the Grade 5 Middle-of-Year Assessment Summary (Activity Page A.2) and consider students' performance on these three assessments, in combination.

It is most challenging to analyze results for students with ambiguous or borderline scores. This might include students who answered most questions correctly on one passage of the Reading Comprehension Assessment but not other passages, or this might include students whose performance was uneven on the Word Reading in Isolation Assessment or Fluency Assessment.

In analyzing results from the Reading Comprehension Assessment, be aware that some students may not be strong test-takers. They may struggle to answer the questions even if they read the selection and understood it. You may wish to have students with borderline scores read the selection(s) aloud to you and then discuss it with you so you can better determine if their struggles are a result of comprehension difficulties or other factors.

In analyzing results from the Word Reading in Isolation Assessment, remember that not all poor scores are the same.

Students who have difficulty reading one-syllable words may have a major problem reading the words or spellings in question and need intensive remediation.

Benchmark results for individual students are not included for the Grammar Assessment or the Morphology Assessment. You should use the results of the Grammar Assessment and the Morphology Assessment to determine the extent to which students may benefit from the additional practice of certain grammar and morphology skills taught.



NAME: \_\_\_\_\_ DATE: \_\_\_\_\_ **A.3** ASSESSMENT

**Middle of Year Grammar Assessment**

Read and answer each question. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.

- Underline the subject and circle the predicate in the following two sentences.
  - Grandma and Grandpa loved to tell stories about the days before the Internet.
  - A fish riding a bicycle (is an unusual sight).
- Indicate whether the following sentence fragments are subjects or predicates. Then add the missing part to form a complete sentence.
 

**Example:** Fragment: came in second place in the relay race

The fragment is a: subject (predicate)

Full sentence: My team came in second place in the relay race.

  - Fragment: all the nurses  
The fragment is a: (subject) predicate  
Full sentence: Answers will vary.
  - Fragment: Don Quixote and Sancho  
The fragment is a: (subject) predicate  
Full sentence: Answers will vary.
  - Fragment: always spreads rumors  
The fragment is a: subject (predicate)  
Full sentence: Answers will vary.

- Rewrite the following run-on sentences as two complete sentences.
  - Native Americans first settled California later it was claimed by the Spanish Empire.  
Native Americans first settled California. Later it was claimed by the Spanish Empire.
  - Last summer I visited Mount Rushmore this summer I will visit the Alamo.  
Last summer I visited Mount Rushmore. This summer I will visit the Alamo.
- Read each pair of sentences. If the information in the two sentences is similar, rewrite the sentences using one of the words or phrases that compare. If the information in the two sentences is different, rewrite the sentences using one of the words or phrases that contrast.
 

| Words and Phrases that Compare | Word and Phrases that Contrast |
|--------------------------------|--------------------------------|
| similarly                      | however                        |
| likewise                       | in contrast                    |
| in the same way                | alternatively                  |
| just as                        | whereas                        |
| resemble                       | instead                        |
| also                           | on the other hand              |
|                                | but                            |

  - When I was young, I only ate pasta. Now I'm interested in trying all kinds of new food.  
Answers will vary.

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_ **A.3** ASSESSMENT  
CONTINUED

- Cesar is excited about starting middle school. Stephanie is excited about starting high school.  
Answers will vary.
- My sister loves to watch the summer Olympic Games. My brother is only interested in the winter Olympics.  
Answers will vary.
- My father only roots for California baseball teams. I only root for California baseball teams.  
Answers will vary.

- Underline the action verbs and circle the linking verbs in the following sentences
  - Ms. Kessler reads to us three times a week. She is my favorite teacher.
  - Christopher was shorter than his father. Then he grew six inches. Now he is almost as tall as his father.
  - My friends and I were excited for summer vacation. We planned to swim every day.
  - I made a card for my mother so that I will be ready for her birthday.

- Part A:** Write a sentence using an action verb.  
Answers will vary.
- Part B:** Write a sentence using a linking verb.  
Answers will vary.
- Use the information in the *Subject* and *Verb* columns of the following chart to fill in the *Agreement in the Present Tense* column so that the subject and verb are in agreement in the present tense. An example is provided.
 

| Subject      | Verb       | Agreement in the Present Tense |
|--------------|------------|--------------------------------|
| they         | to be      | they are                       |
| the brothers | to explore | <u>the brothers explore</u>    |
| she          | to dance   | <u>she dances</u>              |
| we           | to study   | <u>we study</u>                |
| the yard     | to be      | <u>the yard is</u>             |

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**A.3**  
CONTINUED ASSESSMENT

8. Write a sentence using one of the subject-verb combinations you created in Question 7.

Answers will vary.

\_\_\_\_\_  
\_\_\_\_\_

9. Write sentences that include the following items in a series. Be sure to use commas correctly.

A. salt pepper sugar

Answers will vary but should show correct use of commas to separate items in a series.

\_\_\_\_\_  
\_\_\_\_\_

B. Tom Jose Cody

Answers will vary but should show correct use of commas to separate items in a series.

\_\_\_\_\_  
\_\_\_\_\_

10. Use the information in the *Subject* and *Verb* columns of the following chart to fill in the *Agreement in the Past Tense* column so that the subject and verb are in agreement in the past tense. An example is provided.

| Subject    | Verb      | Agreement in the Past Tense |
|------------|-----------|-----------------------------|
| my friends | to play   | my friends played           |
| Sancho     | to follow | <u>Sancho followed</u>      |
| she        | to be     | <u>she was</u>              |
| we         | to be     | <u>we were</u>              |
| the flag   | to be     | <u>the flag was</u>         |

11. Write a sentence using one of the subject-verb combinations you created in Question 10.

Answers will vary.

\_\_\_\_\_  
\_\_\_\_\_

12. Circle the prepositions and underline the prepositional phrases in the following sentences.

- A. Living in the city can be fun.  
B. My dad wakes up before anyone else.  
C. Her favorite hiding place is behind the sofa.  
D. She shared secrets with her brother.  
E. Ms. O'Donnell began her lesson after the bell rang.

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**A.3**  
CONTINUED ASSESSMENT

13. Choose the preposition from the word box that best completes each of the following sentences. Then circle the function of the preposition (place, time, or partner) below the sentence. An example is provided.

with      from      her      in

Example:

I ran away from home, but not for long.

place time partner

- A. I have band rehearsal after school today.

place time partner

- B. The salesman put the shoes in the box.

place time partner

- C. I always sit with my friend on the school bus.

place time partner

14. Write sentences using the following correlative conjunctions.

either/or

Answers will vary.

\_\_\_\_\_  
\_\_\_\_\_

both/and

Answers will vary.

\_\_\_\_\_  
\_\_\_\_\_

12. Underline the interjection in each sentence. Then write the type of interjection (*strong* or *mild*) on the line that follows.

- A. Oh, I seem to have misplaced my pencil.

Type: mild

- B. Wait! There's a shark in the pool.

Type: strong

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**A.4** ASSESSMENT

**Middle-of-Year Morphology Assessment**

Read and answer each question. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.

1. Choose and write the word that best completes the following sentences.

These one-of-a-kind earrings are handmade and irreplaceable.

- A. replaceable
- B. irreplaceable
- C. responsible
- D. irresponsible

The time Javier spent working on his handwriting paid off when his teacher told him his school work was legible and a pleasure to read.

- A. regular
- B. irregular
- C. legible
- D. illegible

2. Choose one of the following word pairs and write two sentences using each word.

action interaction    national international  
section intersection    personal interpersonal

First sentence:

Answers will vary.

Second sentence:

Answers will vary.

3. **Part A.** What does the root *tract* mean?

- A. to pull or draw out
- B. to push in
- C. to empty
- D. to protect

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**A.4** ASSESSMENT  
CONTINUED

- Part B.** Choose and write the word that best completes the following sentence.

The cloudy weather did not \_\_\_\_\_ from the beautiful view of the valley.

- A. attract
- B. extract
- C. tractor
- D. detract

4. Choose and write the word that best completes the following sentences.

empty emptiness bright brightness drowsy drowsiness steady steadiness

- A. When I saw how bright the morning was, I decided to wear my sunglasses.
- B. After all the furniture was removed, the emptiness of the house made Jin feel sad.
- C. My drowsiness caused me to yawn and put my head down.
- D. Dr. McWilliam's steady hand helps him to be a good surgeon.

5. **Part A.** Choose a word with a root that means "to empty."

- A. attract
- B. irresponsible
- C. encircle
- D. evacuate

**Part B.** Write a sentence using the word you chose in Part A.

Answers will vary.

6. **Part A.** Add the prefix *im-* to the word *patient* to change the meaning of the word. Then write a sentence using the new word.

**patient-adj.** able to remain calm while waiting

new word: impatient

sentence using new word:

Answers will vary.

**Part B.** Add the prefix *in-* to the word *audible*. Then define the new word

**audible-adj.** able to be heard

new word: inaudible

sentence using new word:

not able to be heard

7. If a construction worker excavates a piece of land, what does the construction worker do?

- A. He builds on the land.
- B. He takes away dirt from the land.
- C. He adds dirt to the land.
- D. He pours cement on the land.

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

8. Which word has a root that means "to save" or "to protect"?
- A. extract
  - B. evacuate
  - C. servant
  - D. biography
9. Choose and write in the word that best completes the following sentences.
- A. The cloudy weather did not \_\_\_\_\_ from the beautiful view of the valley.  
attract, extract, tractor,  detract
- B. Unjust laws might \_\_\_\_\_ the citizens.  
rage,  enrage, force, enforce
- C. Mountain climbing without the proper equipment placed Whitney  
in great \_\_\_\_\_.  
courage, encourage,  danger, endanger
10. A word ending with the suffix *ist* most likely describes:
- A. a place or location
  - B. a strong action
  - C. a job or occupation
  - D. a time or era

# Pausing Point

Take the final two days to address students' performance in this unit, using your observations of student performance in class and completion of *Poet's Journal* pages to informally evaluate student strengths and weaknesses and determine which remediation and/or enrichment opportunities will benefit particular students. When assigning these remediation and/or enrichment activities, you may choose to have students work individually, in small groups, or as a whole class.

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## REMEDIATION

For a detailed description of remediation strategies, which address lagging skills in Reading Comprehension, Fluency, Grammar and Morphology, Spelling, and Writing, refer to the Program Guide.

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## ENRICHMENT

### Enrichment Selections

If students have mastered the skills in the Poetry unit, their experience with the concepts may be enriched by the following activities:

- enrichment reading and writing activities
- enrichment performance activities

### Enrichment Reading and Writing Activities

The *Poet's Journal* contains activity pages that students may complete as they read these poems. Short-answer questions and writing prompts related to the enrichment poems appear below, along with Core Vocabulary from the poems.

1. Students should read the enrichment poem "The Negro Speaks of Rivers" by Langston Hughes. Before they do, explain that while today we consider the word "Negro" offensive and hurtful, Hughes lived in a different time when it was commonly used to refer to Black people.
2. Students should read the enrichment poem "I Am Offering This Poem" by Jimmy Santiago Baco.

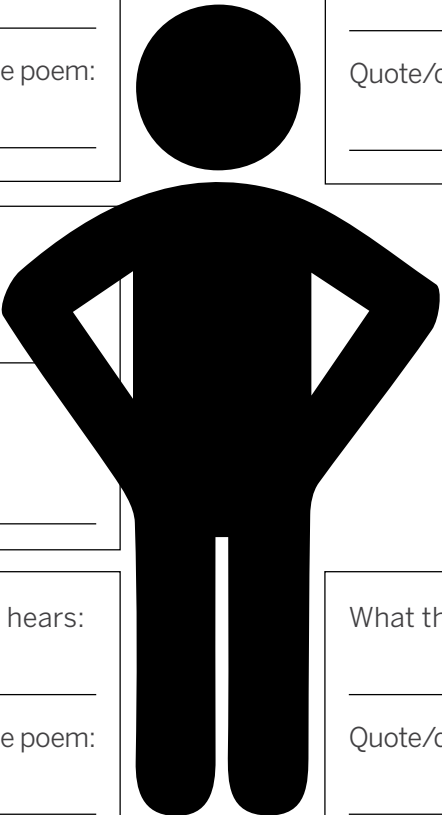


**Short-Answer Writing Questions—Text-Based**

1. Who is the narrator of the poem?
2. What traits of the speaker are emphasized?
3. What metaphors, similes, or other forms of figurative language does this poet use?
4. Identify an example of repetition of words or phrases in the poem.
5. In one sentence, describe what this poem is about.

**Graphic Organizer**

Langston Hughes uses many different sensory details to help the reader to feel, see, smell, taste, and hear throughout this poem. Imagine yourself as the narrator of the poem. Complete the graphic organizer to infer what the narrator has experienced.

|                                                                             |                                                                                     |                                                                             |
|-----------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-----------------------------------------------------------------------------|
| What the character feels:<br>_____<br>Quote/detail from the poem:<br>_____  |  | What the character sees:<br>_____<br>Quote/detail from the poem:<br>_____   |
| What the character smells:<br>_____<br>Quote/detail from the poem:<br>_____ |                                                                                     |                                                                             |
| What the character hears:<br>_____<br>Quote/detail from the poem:<br>_____  |                                                                                     | What the character tastes:<br>_____<br>Quote/detail from the poem:<br>_____ |



### Writing Questions—Creative

6. What might the speaker mean in line 4 when they describe their soul?
7. Create your own poem using an element of nature as a metaphor to describe your life, your family, your culture, or your history. Your poem should also use rhythm and repetition.
8. Use the space below to add an illustration of your metaphor.

### Vocabulary

#### Core Vocabulary for “The Negro Speaks of Rivers” by Langston Hughes

**ancient, adj.** belonging to the very distant past and no longer in existence

**bosom, n.** woman's chest

### Poet's Journal PP.2





#### Short-Answer Questions

1. Summarize the poem you read.
2. Suggest a new title for the poem, one that highlights a different part of the poem than its current title.
3. What devices does the poet use? Complete the table below using examples from the poem.

| Poetic Device   | Example(s) from “I Am Offering This Poem” |
|-----------------|-------------------------------------------|
| Repetition      |                                           |
| Simile          |                                           |
| Personification |                                           |
| Point of View   |                                           |

## Graphic Organizer

The poem uses several similes to compare various things to a poem. Complete the table below.

| Item                                                                                | Quotes from the Poem | In your own words, how is the poem like this item? |
|-------------------------------------------------------------------------------------|----------------------|----------------------------------------------------|
|    |                      |                                                    |
|    |                      |                                                    |
|   |                      |                                                    |
|  |                      |                                                    |

## Writing Questions—Creative

- Write down two new words that you learned while reading the poem, then use each word in an original sentence.
- “I Am Offering This Poem” uses figurative language and repetition to describe a poem as a gift. Write your own poem as a gift to someone you care for or who has helped you in your life. If you wish, you can include some of the devices you learned about: anaphora, allusions, repetition, alliteration, parallel structure, and figurative language.



## Vocabulary

### Core Vocabulary for “I Am Offering This Poem” by Jimmy Santiago Baca

**mature, adj.** fully developed physically; full-grown

**dense, adj.** closely compacted in substance

**hogan, n.** a traditional Navajo hut of logs and earth

## ENRICHMENT PERFORMANCE ACTIVITIES

### Poetry Performance

A poetry performance is a fun, energetic celebration of poetry and the classroom community that gives students an opportunity to commemorate their writing. It is designed to:

- Allow students to become familiar with poetry, its different forms, and how it is written.
- Help students become more self-assured when speaking before others.
- Help students improve their reading, spelling, vocabulary, and other language skills.

Before you begin the performance, have a brief discussion with students about the expectations for how an audience should work with the performer. Ask students, “How would you want to be treated during and after your performance?” Collect responses onto a list to post in the classroom as “Rules for Discussion.”

You may wish to change the classroom environment—for example, by moving tables and desks to the sides of the room, making a space for the stage, turning the lights down, and/or enlisting students to help you plan or make decorations.

### The Performance

This is a culmination of the Poetry unit, in which all students have generated their own material. Students may read two lines from an exercise they are proud of or a full poem they have created.

As students perform, the audience should write reflections on the work of their peers. Use the short reflection sheet to help students understand how to construct positive feedback.

### Support

To eliminate stress, draw a student’s name from a hat and have them read their work. Then, allow the student to select the next reader. Explain that after the performance, each performer will receive positive peer feedback from the audience.

### Support

If students are too shy to share their own work, they can perform a “dramatic reading” of one of the poems they have been working on through the unit.



## Poet's Journal PP.3

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### Performance Reflection Sheet

1. What did you like about the subject of the poem?
2. What is this poem about?
3. What did you like about the language in the poem?
4. Did the student use figurative language, or alliteration, or anaphora?
5. What did you like about how the speaker performed the poem? Did anything stand out for you? What was it and why?

Remember to focus on positive feedback. Of course you can have constructive criticism, too (e.g. what can be improved). You may wish to write that down, but do not share it for now.

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### POETRY PORTFOLIO (LONG TERM)

Tell students that blank pages have been included in the back of their *Poet's Journals*. Ask them to continue working on their poems, and to write new poems on these pages. At the end of the year, students may wish to submit a "portfolio" of their poems and illustrations. Ask them to add a poet's bio about themselves.



Grade 5 | Unit 5

# Teacher Resources

**In this section, you will find:**

- Glossary
- Texas Essential Knowledge and Skills Correlation Chart
- English Language Proficiency Standards Correlation Chart

# Glossary

## A

**absurdity, n.** foolishness, stupidity, or senselessness

**Allah, n.** Arabic word for God

**allusion, n.** an indirect reference to an outside work of art or a cultural figure

**anaphora, n.** the repetition of words at the start of a series of lines in a poem

**ancient, adj.** belonging to the very distant past and no longer in existence

**apostrophe, n.** writing that addresses a person or thing that is not present

**arbor, n.** structure used for supporting vines, which wind around the arbor as they grow

**ars poetica, n.** a poem about the craft of poetry

**assurance, n.** a promise

**astronomer, n.** scientist who studies outer space and the bodies (such as stars, moons, and planets) in it

## B

**beams, n.** thick piece of wood or steel

**bosom, n.** a woman's chest

## C

**cautious, adj.** careful

**content, adj.** the words or subject of a piece of writing

**convenient, adj.** nearby or easy to find

**Copper Beech, n.** a large tree that can live for several hundred years and grow to a height of over 150 feet

## D

**dense, adj.** closely compacted in substance

**dew, n.** drops of water that form overnight

## E

**emblem, n.** a symbol

**entrechats, n.** dance-like jumps in which the performer taps their feet together quickly while in the air

**evident, adj.** clear or obvious

**excerpt, n.** a small part of a larger work; for example, one chapter of a novel or one paragraph of a newspaper article

**exiled, n.** away from one's homeland

## F

**figurative language, n.** words or phrases that mean more than their dictionary definition; similes and metaphors are two examples of figurative language

**figures, n.** numbers or diagrams

**fluster, n.** a confused feeling

**form, n.** the shape, structure, or appearance of a piece of writing

## G

**glinting, adj.** a sparkling or shining

## H

**hogan, n.** traditional Navajo hut of logs and earth

## I

**immense, adj.** extremely large

**implied metaphor, n.** a comparison that is not made directly

**indifferent, adj.** uncaring

## J

**Joha, n.** a character in Palestinian folktales who is known for playing tricks

---

**L**

**learn'd, adj.** a shortened version of *learned* (in which the apostrophe stands in for missing letter e) used to describe people, especially those who have spent many years studying one subject

**lecture, n.** a talk, usually given by a teacher or other expert, on a single topic

**line break, n.** the place where a line ends

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**M**

**mature, adj.** fully developed physically; full-grown

**metaphor, n.** a figure of speech in which words typically used to describe one thing are used to describe something else in order to suggest a likeness

**mystical, adj.** not of this world

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**O**

**oar, adj.** a long, thin, usually wooden pole with a blade at one end, used to row or steer a boat

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**P**

**parallel structure, n.** when the same form is repeated in a series of lines or stanzas; poets often use parallel structure to demonstrate that they are linking two ideas or descriptions

**perceive, v.** to understand or see

**perforce, adv.** necessarily

**personification, n.** describing nonhuman things as if they had human qualities

**plash, n.** a splash

**proofs, n.** in math, arguments that show an idea or rule must be correct

**pulsing, adj.** throbbing rhythmically, like a heart beating

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**Q**

**quatrain, n.** a four-line stanza

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**R**

**rhyme, n.** words that end in the same sound or sounds

**rhyme scheme, n.** the pattern of repeated rhyming words in a poem

**rime, n.** variation of the word rhyme

**rue, v.** to feel sorry about or regret

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**S**

**scuppernongs, n.** large grapes found in the southeastern United States

**seam, n.** the place where two things connect

**simile, n.** a comparison of two different things using the words like or as

**slant rhyme, n.** when two words share only the same final consonant sound (example: crumb and home)

**spread eagle, n.** a kind of jump in which the arms and legs are stretched out so that the body takes the shape of an X

**stanza, n.** a section of a poem; consists of a line or group of lines

**stanza break, n.** the blank space that divides two stanzas from each other

**supposed, adj.** believed to be true

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**T**

**taut, adj.** stretched tightly

**theme, n.** main point or topic

**tone, n.** the attitude of a piece of writing, expressed through the style of writing and the words the author uses

**transfixed, adj.** intensely focused

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**U**

**unaccountable, adj.** something that cannot be explained; a person who does not take responsibility

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**V**

**variation, n.** a different approach to a topic

**vast, adj.** extremely big

**veteran, n.** a person who has been in the military

**villanelle, n.** a poetic form with nineteen lines and a set pattern of repeating lines and rhyming words

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**W**

**wake, n.** a trail of disturbed water or air left by the passage of a ship or aircraft

## Digital Exit Ticket Suggested Answers

| QUESTION                                                                                                                                                                                                                                              | ANSWER                                                                                                                                    |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Lesson 1</b>                                                                                                                                                                                                                                       |                                                                                                                                           |
| In your own words, summarize Denise Levertov's poem. Why do you think the poet moved the words "which left" to the side of the line?                                                                                                                  | Answers may vary.                                                                                                                         |
| <b>Lesson 2</b>                                                                                                                                                                                                                                       |                                                                                                                                           |
| Today you learned that tone is the way the speaker can demonstrate feelings about something. When the speaker asks for forgiveness in "This Is Just to Say," do you think his tone is sincere or insincere? Give reasons to support your answer.      | Answers may vary.                                                                                                                         |
| <b>Lesson 3</b>                                                                                                                                                                                                                                       |                                                                                                                                           |
| Based on the images projected in the video and the anaphora in the first four lines of Walt Whitman's poem, how do you think the speaker might feel about the lecture? Use details from the poem or video to explain why you think he feels this way. | Answers may vary, but may indicate the speaker felt positive toward or appreciative of the lecture based on the applause of the audience. |
| <b>Lesson 4</b>                                                                                                                                                                                                                                       |                                                                                                                                           |
| Which poem about nature was your favorite from today's lesson? Explain why and cite an example of figurative language found in that poem.                                                                                                             | Answers may vary.                                                                                                                         |
| <b>Lesson 5</b>                                                                                                                                                                                                                                       |                                                                                                                                           |
| How does the speaker's mood change from the beginning of the poem to the end of it? Explain using details from the text.                                                                                                                              | Answers may vary but should point out that the speaker had been having a bad day until the snow hit him.                                  |
| <b>Lesson 6</b>                                                                                                                                                                                                                                       |                                                                                                                                           |
| In the poem "#359," Emily Dickinson compares the bird's wings to the oars of a boat. How are rowing oars and flapping wings similar?                                                                                                                  | Answers may vary.                                                                                                                         |



**Lesson 7**

As readers, we might feel a little confused that the poem starts in the middle of a conversation without telling us about the beginning. It's likely that the speaker felt confused too. Why might the poet use this structure in this particular poem?

Answers may vary, but students should see that this helps the reader better understand and relate to the poet's experience.

**Lesson 8**

In his poem "Traveling," Simon Ortiz uses a poetic device called allusion. Explain what an allusion is and name the two allusions in the poem.

An allusion is an indirect reference to an outside work of art or a cultural figure. The two allusions are Paul Gauguin and Coyote.

**Lesson 9**

Does a villanelle poem follow a particular pattern? Explain what the pattern is and describe one other way that makes a villanelle poem different from others.

Answers may vary, but should include a villanelle is a poetic form with 19 lines and a set pattern of repeating lines and rhyming words.

**Lesson 10**

Explain what parallel structure means when used in poetry. What effect does this parallel structure have on the way you think about the two scenes in "Strange Patterns" by Carrie Allen McCray?

Answers may vary, but should include the definition of parallel structure as repeating the same form in a series of lines or stanzas, in order to link two descriptions or ideas.

**Lesson 11**

What two things are being compared in the poem "Isla" by Virgil Suarez? What are their similarities? What are their differences?

Answers may vary, but two items being compared are a monster (Godzilla) and a crocodile, which are metaphors for the poet's life in his home country and his new home.

**Lesson 12**

Why do some poets include personification in their writing? Create your own example of personification in a complete sentence.

Answers may vary.

## TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 5

### Unit 5

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|                                                                                                                                                                                                                                                                                                                                     |                                                                                                                                                                                       |                                                                      |
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| (1) Developing and sustaining foundational language skills: listening, speaking, discussion, and thinking—oral language. The student develops oral language through listening, speaking, and discussion. The student is expected to:                                                                                                |                                                                                                                                                                                       |                                                                      |
| TEKS 5.1.A                                                                                                                                                                                                                                                                                                                          | listen actively to interpret verbal and non-verbal messages, ask relevant questions, and make pertinent comments                                                                      | U5: p. 70, U5: p. 79, U5: p. 108, U5: p. 118, U5: p. 130, U5: p. 141 |
| TEKS 5.1.B                                                                                                                                                                                                                                                                                                                          | follow, restate, and give oral instructions that include multiple action steps                                                                                                        |                                                                      |
| TEKS 5.1.C                                                                                                                                                                                                                                                                                                                          | give an organized presentation employing eye contact, speaking rate, volume, enunciation, natural gestures, and conventions of language to communicate ideas effectively              |                                                                      |
| TEKS 5.1.D                                                                                                                                                                                                                                                                                                                          | work collaboratively with others to develop a plan of shared responsibilities                                                                                                         |                                                                      |
| (2) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—beginning reading and writing. The student develops word structure knowledge through phonological awareness, print concepts, phonics, and morphology to communicate, decode, and spell. The student is expected to: |                                                                                                                                                                                       |                                                                      |
| (A) demonstrate and apply phonetic knowledge by:                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                       |                                                                      |
| TEKS 5.2.A.i                                                                                                                                                                                                                                                                                                                        | decoding words with consonant changes, including /t/ to /sh/ such as in select and selection and /k/ to /sh/ such as music and musician                                               |                                                                      |
| TEKS 5.2.A.ii                                                                                                                                                                                                                                                                                                                       | decoding multisyllabic words with closed syllables; open syllables; VCe syllable; vowel teams, including digraphs and diphthongs; r-controlled syllables; and final stable syllables  |                                                                      |
| TEKS 5.2.A.iii                                                                                                                                                                                                                                                                                                                      | decoding words using advanced knowledge of syllable division patterns                                                                                                                 |                                                                      |
| TEKS 5.2.A.iv                                                                                                                                                                                                                                                                                                                       | decoding words using advanced knowledge of the influence of prefixes and suffixes on base words                                                                                       |                                                                      |
| TEKS 5.2.A.v                                                                                                                                                                                                                                                                                                                        | identifying and reading high-frequency words from a research-based list                                                                                                               |                                                                      |
| (B) demonstrate and apply spelling knowledge by:                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                       |                                                                      |
| TEKS 5.2.B.i                                                                                                                                                                                                                                                                                                                        | spelling multisyllabic words with closed syllables; open syllables; VCe syllables; vowel teams, including digraphs and diphthongs; r-controlled syllables; and final stable syllables |                                                                      |
| TEKS 5.2.B.ii                                                                                                                                                                                                                                                                                                                       | spelling words with consonant changes, including /t/ to /sh/ such as in select and selection and /k/ to /sh/ such as music and musician                                               |                                                                      |
| TEKS 5.2.B.iii                                                                                                                                                                                                                                                                                                                      | spelling multisyllabic words with multiple sound-spelling patterns                                                                                                                    |                                                                      |
| TEKS 5.2.B.iv                                                                                                                                                                                                                                                                                                                       | spelling words using advanced knowledge of syllable division patterns                                                                                                                 |                                                                      |
| TEKS 5.2.B.v                                                                                                                                                                                                                                                                                                                        | spelling words using knowledge of prefixes                                                                                                                                            |                                                                      |
| TEKS 5.2.B.vi                                                                                                                                                                                                                                                                                                                       | spelling words using knowledge of suffixes, including how they can change base words such as dropping e, changing y to i, and doubling final consonants                               |                                                                      |
| TEKS 5.2.C                                                                                                                                                                                                                                                                                                                          | write legibly in cursive                                                                                                                                                              |                                                                      |

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| (3) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—vocabulary. The student uses newly acquired vocabulary expressively. The student is expected to:                                                                                            |                                                                                                                                                                         |                                                                                                                                                       |
| TEKS 5.3.A                                                                                                                                                                                                                                                                                                  | use print or digital resources to determine meaning, syllabication, pronunciation, and word origin                                                                      |                                                                                                                                                       |
| TEKS 5.3.B                                                                                                                                                                                                                                                                                                  | use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words                                                |                                                                                                                                                       |
| TEKS 5.3.C                                                                                                                                                                                                                                                                                                  | identify the meaning of and use words with affixes such as <i>trans-</i> , <i>super-</i> , <i>-ive</i> , and <i>-logy</i> and roots such as <i>geo</i> and <i>photo</i> |                                                                                                                                                       |
| TEKS 5.3.D                                                                                                                                                                                                                                                                                                  | identify, use, and explain the meaning of adages and puns                                                                                                               |                                                                                                                                                       |
| (4) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—fluency. The student reads grade-level text with fluency and comprehension. The student is expected to use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text. |                                                                                                                                                                         |                                                                                                                                                       |
| TEKS 5.4                                                                                                                                                                                                                                                                                                    | use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text                                                                                     |                                                                                                                                                       |
| (5) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—self-sustained reading. The student reads grade-appropriate texts independently. The student is expected to self-select text and read independently for a sustained period of time.         |                                                                                                                                                                         |                                                                                                                                                       |
| TEKS 5.5                                                                                                                                                                                                                                                                                                    | self-select text and read independently for a sustained period of time                                                                                                  |                                                                                                                                                       |
| (6) Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts. The student is expected to:                                                               |                                                                                                                                                                         |                                                                                                                                                       |
| TEKS 5.6.A                                                                                                                                                                                                                                                                                                  | establish purpose for reading assigned and self-selected texts                                                                                                          |                                                                                                                                                       |
| TEKS 5.6.B                                                                                                                                                                                                                                                                                                  | generate questions about text before, during, and after reading to deepen understanding and gain information                                                            |                                                                                                                                                       |
| TEKS 5.6.C                                                                                                                                                                                                                                                                                                  | make [and] correct or confirm predictions using text features, characteristics of genre, and structures                                                                 |                                                                                                                                                       |
| TEKS 5.6.D                                                                                                                                                                                                                                                                                                  | create mental images to deepen understanding                                                                                                                            |                                                                                                                                                       |
| TEKS 5.6.E                                                                                                                                                                                                                                                                                                  | make connections to personal experiences, ideas in other texts, and society                                                                                             | U5: p. 10, U5: p. 14, U5: p. 54, U5: p. 58                                                                                                            |
| TEKS 5.6.F                                                                                                                                                                                                                                                                                                  | make inferences and use evidence to support understanding                                                                                                               | U5: p. 24, U5: p. 28, U5: p. 54, U5: p. 58, U5: p. 66, U5: p. 108, U5: p. 111, U5: p. 120, U5: p. 123, U5: p. 130, U5: p. 134, U5: p. 154, U5: p. 157 |
| TEKS 5.6.G                                                                                                                                                                                                                                                                                                  | evaluate details read to determine key ideas                                                                                                                            | U5: p. 82, U5: p. 85, U5: p. 96, U5: p. 99, U5: p. 144, U5: p. 147                                                                                    |
| TEKS 5.6.H                                                                                                                                                                                                                                                                                                  | synthesize information to create new understanding                                                                                                                      | U5: p. 54, U5: p. 66                                                                                                                                  |
| TEKS 5.6.I                                                                                                                                                                                                                                                                                                  | monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down              |                                                                                                                                                       |

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| (7) Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed. The student is expected to:                                                                                             |                                                                                                                                                       |                                                                                                                                                                                                              |
| TEKS 5.7.A                                                                                                                                                                                                                                                                                                                     | describe personal connections to a variety of sources, including self-selected texts                                                                  |                                                                                                                                                                                                              |
| TEKS 5.7.B                                                                                                                                                                                                                                                                                                                     | write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources                        |                                                                                                                                                                                                              |
| TEKS 5.7.C                                                                                                                                                                                                                                                                                                                     | use text evidence to support an appropriate response                                                                                                  | U5: p. 40, U5: p. 43, U5: p. 70, U5: p. 73; U5: p. 130; U5: p. 134                                                                                                                                           |
| TEKS 5.7.D                                                                                                                                                                                                                                                                                                                     | retell, paraphrase, or summarize texts in ways that maintain meaning and logical order                                                                | U5: p. 70, U5: p. 73                                                                                                                                                                                         |
| TEKS 5.7.E                                                                                                                                                                                                                                                                                                                     | interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating                                                 |                                                                                                                                                                                                              |
| TEKS 5.7.F                                                                                                                                                                                                                                                                                                                     | respond using newly acquired vocabulary as appropriate                                                                                                |                                                                                                                                                                                                              |
| TEKS 5.7.G                                                                                                                                                                                                                                                                                                                     | discuss specific ideas in the text that are important to the meaning                                                                                  |                                                                                                                                                                                                              |
| (8) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—literary elements. The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts. The student is expected to:                    |                                                                                                                                                       |                                                                                                                                                                                                              |
| TEKS 5.8.A                                                                                                                                                                                                                                                                                                                     | infer multiple themes within a text using text evidence                                                                                               |                                                                                                                                                                                                              |
| TEKS 5.8.B                                                                                                                                                                                                                                                                                                                     | analyze the relationships of and conflicts among the characters                                                                                       | U5: p. 144, U5: p. 147                                                                                                                                                                                       |
| TEKS 5.8.C                                                                                                                                                                                                                                                                                                                     | analyze plot elements, including rising action, climax, falling action, and resolution                                                                |                                                                                                                                                                                                              |
| TEKS 5.8.D                                                                                                                                                                                                                                                                                                                     | analyze the influence of the setting, including historical and cultural settings, on the plot                                                         |                                                                                                                                                                                                              |
| (9) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—genres. The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts. The student is expected to: |                                                                                                                                                       |                                                                                                                                                                                                              |
| TEKS 5.9.A                                                                                                                                                                                                                                                                                                                     | demonstrate knowledge of distinguishing characteristics of well-known children’s literature such as folktales, fables, legends, myths, and tall tales |                                                                                                                                                                                                              |
| TEKS 5.9.B                                                                                                                                                                                                                                                                                                                     | explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms   | U5: p. 40, U5: p. 43, U5: p. 54, U5: p. 58, U5: p. 70, U5: p. 73, U5: p. 82, U5: p. 85, U5: p. 96, U5: p. 99, U5: p. 108, U5: p. 111, U5: p. 120, U5: p. 123, U5: p. 130, U5: p. 134, U5: p. 154, U5: p. 157 |
| TEKS 5.9.C                                                                                                                                                                                                                                                                                                                     | explain structure in drama such as character tags, acts, scenes, and stage directions                                                                 |                                                                                                                                                                                                              |
| (D) recognize characteristics and structures of informational text, including:                                                                                                                                                                                                                                                 |                                                                                                                                                       |                                                                                                                                                                                                              |
| TEKS 5.9.D.i                                                                                                                                                                                                                                                                                                                   | the central idea with supporting evidence                                                                                                             |                                                                                                                                                                                                              |
| TEKS 5.9.D.ii                                                                                                                                                                                                                                                                                                                  | features such as insets, timelines, and sidebars to support understanding                                                                             |                                                                                                                                                                                                              |
| TEKS 5.9.D.iii                                                                                                                                                                                                                                                                                                                 | organizational patterns such as logical order and order of importance                                                                                 |                                                                                                                                                                                                              |
| (E) recognize characteristics and structures of argumentative text by:                                                                                                                                                                                                                                                         |                                                                                                                                                       |                                                                                                                                                                                                              |
| TEKS 5.9.E.i                                                                                                                                                                                                                                                                                                                   | identifying the claim                                                                                                                                 |                                                                                                                                                                                                              |

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| TEKS 5.9.E.ii                                                                                                                                                                                                                                                                                                                                                                                                        | explaining how the author has used facts for or against an argument                                                                                               |                                                                                                                                                                |
| TEKS 5.9.E.iii                                                                                                                                                                                                                                                                                                                                                                                                       | identifying the intended audience or reader                                                                                                                       |                                                                                                                                                                |
| TEKS 5.9.F                                                                                                                                                                                                                                                                                                                                                                                                           | recognize characteristics of multimodal and digital texts                                                                                                         | U5: p. 40, U5: p. 43, U5: p. 44                                                                                                                                |
| <p>(10) Author’s purpose and craft: listening, speaking, reading, writing, and thinking using multiple texts. The student uses critical inquiry to analyze the authors’ choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author’s craft purposefully in order to develop his or her own products and performances. The student is expected to:</p> |                                                                                                                                                                   |                                                                                                                                                                |
| TEKS 5.10.A                                                                                                                                                                                                                                                                                                                                                                                                          | explain the author’s purpose and message within a text                                                                                                            |                                                                                                                                                                |
| TEKS 5.10.B                                                                                                                                                                                                                                                                                                                                                                                                          | analyze how the use of text structure contributes to the author’s purpose                                                                                         |                                                                                                                                                                |
| TEKS 5.10.C                                                                                                                                                                                                                                                                                                                                                                                                          | analyze the author’s use of print and graphic features to achieve specific purposes                                                                               |                                                                                                                                                                |
| TEKS 5.10.D                                                                                                                                                                                                                                                                                                                                                                                                          | describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes               | U5: p. 54, U5: p. 58, U5: p. 70, U5: p. 73, U5: p. 82, U5: p. 85, U5: p. 96, U5: p. 99, U5: p. 108, U5: p. 111, U5: p. 130, U5: p. 134, U5: p. 154, U5: p. 157 |
| TEKS 5.10.E                                                                                                                                                                                                                                                                                                                                                                                                          | identify and understand the use of literary devices, including first- or third-person point of view                                                               | U5: p. 10, U5: p. 14                                                                                                                                           |
| TEKS 5.10.F                                                                                                                                                                                                                                                                                                                                                                                                          | examine how the author’s use of language contributes to voice                                                                                                     | U5: p. 130, U5: p. 134                                                                                                                                         |
| TEKS 5.10.G                                                                                                                                                                                                                                                                                                                                                                                                          | explain the purpose of hyperbole, stereotyping, and anecdote                                                                                                      |                                                                                                                                                                |
| <p>(11) Composition: listening, speaking, reading, writing, and thinking using multiple texts—writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions. The student is expected to:</p>                                                                                                                                         |                                                                                                                                                                   |                                                                                                                                                                |
| TEKS 5.11.A                                                                                                                                                                                                                                                                                                                                                                                                          | plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping | U5: p. 96, U5: p. 103                                                                                                                                          |
| <p>(B) develop drafts into a focused, structured, and coherent piece of writing by:</p>                                                                                                                                                                                                                                                                                                                              |                                                                                                                                                                   |                                                                                                                                                                |
| TEKS 5.11.B.i                                                                                                                                                                                                                                                                                                                                                                                                        | organizing with purposeful structure, including an introduction, transitions, and a conclusion                                                                    |                                                                                                                                                                |
| TEKS 5.11.B.ii                                                                                                                                                                                                                                                                                                                                                                                                       | developing an engaging idea reflecting depth of thought with specific facts and details                                                                           |                                                                                                                                                                |
| TEKS 5.11.C                                                                                                                                                                                                                                                                                                                                                                                                          | revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity                       | U5: p. 96, U5: p. 103, U5: p. 108, U5: p. 116                                                                                                                  |
| <p>(D) edit drafts using standard English conventions, including:</p>                                                                                                                                                                                                                                                                                                                                                |                                                                                                                                                                   |                                                                                                                                                                |
| TEKS 5.11.D                                                                                                                                                                                                                                                                                                                                                                                                          | edit drafts using standard English conventions                                                                                                                    |                                                                                                                                                                |
| TEKS 5.11.D.i                                                                                                                                                                                                                                                                                                                                                                                                        | complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments                                               |                                                                                                                                                                |
| TEKS 5.11.D.ii                                                                                                                                                                                                                                                                                                                                                                                                       | past tense of irregular verbs                                                                                                                                     |                                                                                                                                                                |
| TEKS 5.11.D.iii                                                                                                                                                                                                                                                                                                                                                                                                      | collective nouns                                                                                                                                                  |                                                                                                                                                                |
| TEKS 5.11.D.iv                                                                                                                                                                                                                                                                                                                                                                                                       | adjectives, including their comparative and superlative forms                                                                                                     |                                                                                                                                                                |
| TEKS 5.11.D.v                                                                                                                                                                                                                                                                                                                                                                                                        | conjunctive adverbs                                                                                                                                               |                                                                                                                                                                |

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| TEKS 5.11.D.vi                                                                                                                                                                                                                               | prepositions and prepositional phrases and their influence on subject-verb agreement;                                                                           |                                                                                                                                                                                                                                                             |
| TEKS 5.11.D.vii                                                                                                                                                                                                                              | pronouns, including indefinite                                                                                                                                  |                                                                                                                                                                                                                                                             |
| TEKS 5.11.D.viii                                                                                                                                                                                                                             | subordinating conjunctions to form complex sentences                                                                                                            |                                                                                                                                                                                                                                                             |
| TEKS 5.11.D.ix                                                                                                                                                                                                                               | capitalization of abbreviations, initials, acronyms, and organizations                                                                                          |                                                                                                                                                                                                                                                             |
| TEKS 5.11.D.x                                                                                                                                                                                                                                | punctuation marks, including commas in compound and complex sentences, quotation marks in dialogue, and italics and underlining for titles and emphasis         |                                                                                                                                                                                                                                                             |
| TEKS 5.11.D.xi                                                                                                                                                                                                                               | correct spelling of words with grade-appropriate orthographic patterns and rules and high-frequency words                                                       |                                                                                                                                                                                                                                                             |
| TEKS 5.11.E                                                                                                                                                                                                                                  | publish written work for appropriate audiences                                                                                                                  |                                                                                                                                                                                                                                                             |
| (12) Composition: listening, speaking, reading, writing, and thinking using multiple texts—genres. The student uses genre characteristics and craft to compose multiple texts that are meaningful. The student is expected to:               |                                                                                                                                                                 |                                                                                                                                                                                                                                                             |
| TEKS 5.12.A                                                                                                                                                                                                                                  | compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft                                                   | U5: p. 10, U5: p. 20, U5: p. 24, U5: p. 34, U5: p. 40, U5: p. 51, U5: p. 70, U5: p. 79, U5: p. 82, U5: p. 92, U5: p. 96, U5: p. 103, U5: p. 108, U5: p. 116, U5: p. 120, U5: p. 127, U5: p. 130, U5: p. 139, U5: p. 144, U5: p. 151, U5: p. 154, U5: p. 162 |
| TEKS 5.12.B                                                                                                                                                                                                                                  | compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft |                                                                                                                                                                                                                                                             |
| TEKS 5.12.C                                                                                                                                                                                                                                  | compose argumentative texts, including opinion essays, using genre characteristics and craft                                                                    |                                                                                                                                                                                                                                                             |
| TEKS 5.12.D                                                                                                                                                                                                                                  | compose correspondence that requests information                                                                                                                |                                                                                                                                                                                                                                                             |
| (13) Inquiry and research: listening, speaking, reading, writing, and thinking using multiple texts. The student engages in both short-term and sustained recursive inquiry processes for a variety of purposes. The student is expected to: |                                                                                                                                                                 |                                                                                                                                                                                                                                                             |
| TEKS 5.13.A                                                                                                                                                                                                                                  | generate and clarify questions on a topic for formal and informal inquiry                                                                                       |                                                                                                                                                                                                                                                             |
| TEKS 5.13.B                                                                                                                                                                                                                                  | develop and follow a research plan with adult assistance                                                                                                        |                                                                                                                                                                                                                                                             |
| TEKS 5.13.C                                                                                                                                                                                                                                  | identify and gather relevant information from a variety of sources                                                                                              |                                                                                                                                                                                                                                                             |
| TEKS 5.13.D                                                                                                                                                                                                                                  | understand credibility of primary and secondary sources                                                                                                         |                                                                                                                                                                                                                                                             |
| TEKS 5.13.E                                                                                                                                                                                                                                  | demonstrate understanding of information gathered                                                                                                               | U5: p. 54, U5: p. 58                                                                                                                                                                                                                                        |
| TEKS 5.13.F                                                                                                                                                                                                                                  | differentiate between paraphrasing and plagiarism when using source materials                                                                                   |                                                                                                                                                                                                                                                             |
| TEKS 5.13.G                                                                                                                                                                                                                                  | develop a bibliography                                                                                                                                          |                                                                                                                                                                                                                                                             |
| TEKS 5.13.H                                                                                                                                                                                                                                  | use an appropriate mode of delivery, whether written, oral, or multimodal, to present results                                                                   |                                                                                                                                                                                                                                                             |

## ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 5

### Unit 5

### Correlation—Teacher's Guide

(1) Cross-curricular second language acquisition/learning strategies. The ELL uses language learning strategies to develop an awareness of his or her own learning processes in all content areas. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student's level of English language proficiency. The student is expected to:

|          |                                                                                                                                                                                                                                |                        |
|----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|
| ELPS 1.A | use prior knowledge and experiences to understand meanings in English                                                                                                                                                          |                        |
| ELPS 1.B | monitor oral and written language production and employ self-corrective techniques or other resources                                                                                                                          |                        |
| ELPS 1.C | use strategic learning techniques such as concept mapping, drawing, memorizing, comparing, contrasting, and reviewing to acquire basic and grade-level vocabulary                                                              | U5: p. 137, U5: p. 150 |
| ELPS 1.D | speak using learning strategies such as requesting assistance, employing non-verbal cues, and using synonyms and circumlocution (conveying ideas by defining or describing when exact English words are not known)             |                        |
| ELPS 1.E | internalize new basic and academic language by using and reusing it in meaningful ways in speaking and writing activities that build concept and language attainment                                                           |                        |
| ELPS 1.F | use accessible language and learn new and essential language in the process                                                                                                                                                    | U5: p. 78              |
| ELPS 1.G | demonstrate an increasing ability to distinguish between formal and informal English and an increasing knowledge of when to use each one commensurate with grade-level learning expectations                                   |                        |
| ELPS 1.H | develop and expand repertoire of learning strategies such as reasoning inductively or deductively, looking for patterns in language, and analyzing sayings and expressions commensurate with grade-level learning expectations | U5: p. 52, U5: p. 78   |

(2) Cross-curricular second language acquisition/listening. The ELL listens to a variety of speakers including teachers, peers, and electronic media to gain an increasing level of comprehension of newly acquired language in all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in listening. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student's level of English language proficiency. The student is expected to:

|          |                                                                                                                                                   |           |
|----------|---------------------------------------------------------------------------------------------------------------------------------------------------|-----------|
| ELPS 2.A | distinguish sounds and intonation patterns of English with increasing ease                                                                        | U5: p. 78 |
| ELPS 2.B | recognize elements of the English sound system in newly acquired vocabulary such as long and short vowels, silent letters, and consonant clusters |           |
| ELPS 2.C | learn new language structures, expressions, and basic and academic vocabulary heard during classroom instruction and interactions                 |           |
| ELPS 2.D | monitor understanding of spoken language during classroom instruction and interactions and seek clarification as needed                           |           |

## ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 5

| Unit 5                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                  | Correlation—Teacher’s Guide                           |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------|
| ELPS 2.E                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | use visual, contextual, and linguistic support to enhance and confirm understanding of increasingly complex and elaborated spoken language                                                                                                                                                                                                       |                                                       |
| ELPS 2.F                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | listen to and derive meaning from a variety of media such as audio tape, video, DVD, and CD ROM to build and reinforce concept and language attainment                                                                                                                                                                                           | U5: p. 45                                             |
| ELPS 2.G                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | understand the general meaning, main points, and important details of spoken language ranging from situations in which topics, language, and contexts are familiar to unfamiliar                                                                                                                                                                 |                                                       |
| ELPS 2.H                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | understand implicit ideas and information in increasingly complex spoken language commensurate with grade-level learning expectations                                                                                                                                                                                                            |                                                       |
| ELPS 2.I                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | demonstrate listening comprehension of increasingly complex spoken English by following directions, retelling or summarizing spoken messages, responding to questions and requests, collaborating with peers, and taking notes commensurate with content and grade-level needs                                                                   | U5: p. 141                                            |
| <p>(3) Cross-curricular second language acquisition/speaking. The ELL speaks in a variety of modes for a variety of purposes with an awareness of different language registers (formal/informal) using vocabulary with increasing fluency and accuracy in language arts and all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in speaking. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. The student is expected to:</p> |                                                                                                                                                                                                                                                                                                                                                  |                                                       |
| ELPS 3.A                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | practice producing sounds of newly acquired vocabulary such as long and short vowels, silent letters, and consonant clusters to pronounce English words in a manner that is increasingly comprehensible                                                                                                                                          |                                                       |
| ELPS 3.B                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | expand and internalize initial English vocabulary by learning and using high-frequency English words necessary for identifying and describing people, places, and objects, by retelling simple stories and basic information represented or supported by pictures, and by learning and using routine language needed for classroom communication |                                                       |
| ELPS 3.C                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | speak using a variety of grammatical structures, sentence lengths, sentence types, and connecting words with increasing accuracy and ease as more English is acquired                                                                                                                                                                            | U5: p. 19, U5: p. 32, U5: p. 45, U5: p. 67, U5: p. 79 |
| ELPS 3.D                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | speak using grade-level content area vocabulary in context to internalize new English words and build academic language proficiency                                                                                                                                                                                                              | U5: p. 127                                            |
| ELPS 3.E                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | share information in cooperative learning interactions                                                                                                                                                                                                                                                                                           |                                                       |



## ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 5

### Unit 5

### Correlation—Teacher’s Guide

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |                                                                                                                                                                                                                                                                                                            |                       |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|
| ELPS 3.F                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | ask and give information ranging from using a very limited bank of high-frequency, high-need, concrete vocabulary, including key words and expressions needed for basic communication in academic and social contexts, to using abstract and content-based vocabulary during extended speaking assignments |                       |
| ELPS 3.G                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | express opinions, ideas, and feelings ranging from communicating single words and short phrases to participating in extended discussions on a variety of social and grade-appropriate academic topics                                                                                                      | U5: p. 118            |
| ELPS 3.H                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | narrate, describe, and explain with increasing specificity and detail as more English is acquired                                                                                                                                                                                                          |                       |
| ELPS 3.I                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | adapt spoken language appropriately for formal and informal purposes                                                                                                                                                                                                                                       |                       |
| ELPS 3.J                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | respond orally to information presented in a wide variety of print, electronic, audio, and visual media to build and reinforce concept and language attainment                                                                                                                                             |                       |
| <p>(4) Cross-curricular second language acquisition/reading. The ELL reads a variety of texts for a variety of purposes with an increasing level of comprehension in all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in reading. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. For kindergarten and grade 1, certain of these student expectations apply to text read aloud for students not yet at the stage of decoding written text. The student is expected to:</p> |                                                                                                                                                                                                                                                                                                            |                       |
| ELPS 4.A                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | learn relationships between sounds and letters of the English language and decode (sound out) words using a combination of skills such as recognizing sound-letter relationships and identifying cognates, affixes, roots, and base words                                                                  |                       |
| ELPS 4.B                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | recognize directionality of English reading such as left to right and top to bottom                                                                                                                                                                                                                        |                       |
| ELPS 4.C                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | develop basic sight vocabulary, derive meaning of environmental print, and comprehend English vocabulary and language structures used routinely in written classroom materials                                                                                                                             | U5: p. 64             |
| ELPS 4.D                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | use prereading supports such as graphic organizers, illustrations, and pretaught topic-related vocabulary and other prereading activities to enhance comprehension of written text                                                                                                                         |                       |
| ELPS 4.E                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | read linguistically accommodated content area material with a decreasing need for linguistic accommodations as more English is learned                                                                                                                                                                     |                       |
| ELPS 4.F                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | use visual and contextual support and support from peers and teachers to read grade-appropriate content area text, enhance and confirm understanding, and develop vocabulary, grasp of language structures, and background knowledge needed to comprehend increasingly challenging language                | U5: p. 90, U5: p. 160 |
| ELPS 4.G                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | demonstrate comprehension of increasingly complex English by participating in shared reading, retelling or summarizing material, responding to questions, and taking notes commensurate with content area and grade level needs                                                                            | U5: p. 114            |

## ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 5

| Unit 5                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                      | Correlation—Teacher’s Guide                                                                 |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|
| ELPS 4.H                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | read silently with increasing ease and comprehension for longer periods                                                                                                                                                                                                                              |                                                                                             |
| ELPS 4.I                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | demonstrate English comprehension and expand reading skills by employing basic reading skills such as demonstrating understanding of supporting ideas and details in text and graphic sources, summarizing text, and distinguishing main ideas from details commensurate with content area needs     | U5: p. 64, U5: p. 114                                                                       |
| ELPS 4.J                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | demonstrate English comprehension and expand reading skills by employing inferential skills such as predicting, making connections between ideas, drawing inferences and conclusions from text and graphic sources, and finding supporting text evidence commensurate with content area needs        | U5: p. 90, U5: p. 160                                                                       |
| ELPS 4.K                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | demonstrate English comprehension and expand reading skills by employing analytical skills such as evaluating written information and performing critical analyses commensurate with content area and grade-level needs                                                                              | U5: p. 137, U5: p. 150                                                                      |
| <p>(5) Cross-curricular second language acquisition/writing. The ELL writes in a variety of forms with increasing accuracy to effectively address a specific purpose and audience in all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in writing. In order for the ELL to meet grade-level learning expectations across foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. For kindergarten and grade 1, certain of these student expectations do not apply until the student has reached the stage of generating original written text using a standard writing system. The student is expected to:</p> |                                                                                                                                                                                                                                                                                                      |                                                                                             |
| ELPS 5.A                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | learn relationships between sounds and letters of the English language to represent sounds when writing in English                                                                                                                                                                                   |                                                                                             |
| ELPS 5.B                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | write using newly acquired basic vocabulary and content-based grade-level vocabulary                                                                                                                                                                                                                 | U5: p. 52                                                                                   |
| ELPS 5.C                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | spell familiar English words with increasing accuracy, and employ English spelling patterns and rules with increasing accuracy as more English is acquired                                                                                                                                           |                                                                                             |
| ELPS 5.D                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | edit writing for standard grammar and usage, including subject-verb agreement, pronoun agreement, and appropriate verb tenses commensurate with grade-level expectations as more English is acquired                                                                                                 |                                                                                             |
| ELPS 5.E                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | employ increasingly complex grammatical structures in content area writing commensurate with grade level expectations such as (i) using correct verbs, tenses, and pronouns/antecedents; (ii) using possessive case (apostrophe -s) correctly; and, (iii) using negatives and contractions correctly |                                                                                             |
| ELPS 5.F                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | write using a variety of grade-appropriate sentence lengths, patterns, and connecting words to combine phrases, clauses, and sentences in increasingly accurate ways as more English is acquired                                                                                                     | U5: p. 102                                                                                  |
| ELPS 5.G                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | narrate, describe, and explain with increasing specificity and detail to fulfill content area writing needs as more English is acquired                                                                                                                                                              | U5: p. 22, U5: p. 34, U5: p. 93, U5: p. 106, U5: p. 117, U5: p. 128, U5: p. 152, U5: p. 163 |

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**Acknowledgments**

These materials are the result of the work, advice, and encouragement of numerous individuals over many years. Some of those singled out here already know the depth of our gratitude; others may be surprised to find themselves thanked publicly for help they gave quietly and generously for the sake of the enterprise alone. To helpers named and unnamed we are deeply grateful.

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Susan B. Albaugh, Kazuko Ashizawa, Kim Berrall, Ang Blanchette, Nancy Braier, Maggie Buchanan, Paula Coyner, Kathryn M. Cummings, Michelle De Groot, Michael Donegan, Diana Espinal, Mary E. Forbes, Michael L. Ford, Sue Fulton, Carolyn Gosse, Dorrit Green, Liza Greene, Ted Hirsch, Danielle Knecht, James K. Lee, Matt Leech, Diane Henry Leipzig, Robin Luecke, Martha G. Mack, Liana Mahoney, Isabel McLean, Steve Morrison, Juliane K. Munson, Elizabeth B. Rasmussen, Ellen Sadler, Rachael L. Shaw, Sivan B. Sherman, Diane Auger Smith, Laura Tortorelli, Khara Turnbull, Miriam E. Vidaver, Michelle L. Warner, Catherine S. Whittington, Jeannette A. Williams.

We would like to extend special recognition to Program Directors Matthew Davis and Souzanne Wright, who were instrumental in the early development of this program.

**Schools**

We are truly grateful to the teachers, students, and administrators of the following schools for their willingness to field-test these materials and for their invaluable advice: Capitol View Elementary, Challenge Foundation Academy (IN), Community Academy Public Charter School, Lake Lure Classical Academy, Lepanto Elementary School, New Holland Core Knowledge Academy, Paramount School of Excellence, Pioneer Challenge Foundation Academy, PS 26R (the Carteret School), PS 30X (Wilton School), PS 50X (Clara Barton School), PS 96Q, PS 102X (Joseph O. Loretan), PS 104Q (the Bays Water), PS 214K (Michael Friedsam), PS 223Q (Lyndon B. Johnson School), PS 308K (Clara Cardwell), PS 333Q (Goldie Maple Academy), Sequoyah Elementary School, South Shore Charter Public School, Spartanburg Charter School, Steed Elementary School, Thomas Jefferson Classical Academy, Three Oaks Elementary, West Manor Elementary.

And a special thanks to the Pilot Coordinators, Anita Henderson, Yasmin Lugo-Hernandez, and Susan Smith, whose suggestions and day-to-day support to teachers using these materials in their classrooms were critical.

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**Poetry: Collage of Words**

ISBN 9781683917854





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ELEMENTARY LITERACY PROGRAM

ENGLISH



Grade 5

Unit 5 | Poet's Journal

Poetry: Collage of Words



# POET'S JOURNAL

GRADE 5 UNIT 5

THIS BOOK BELONGS TO:

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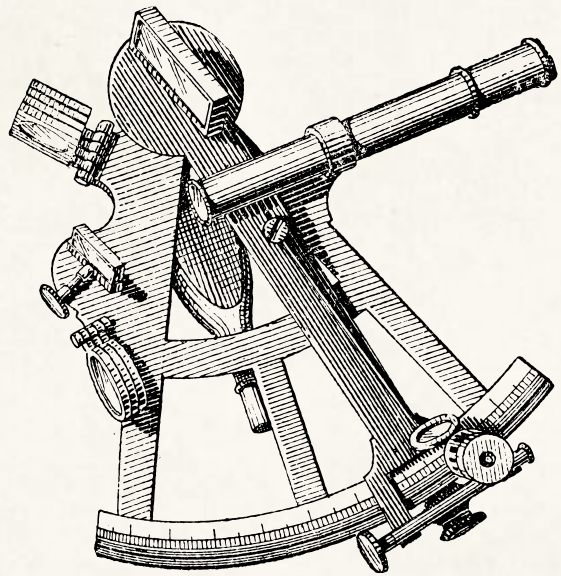
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# Introduction

If you've studied poetry before, you may have heard a number of different descriptions of what it does and how it works. Sometimes it's challenging to figure out how to make sense of all the different meanings poetry can have. The poet Emily Dickinson, whose poem #359 you will read as part of this unit, described poetry as possibility—a good way to express how it can contain so many different things for different people.

People use poetry to express deep and complex thoughts, share their emotions, make a case for something in which they believe, entertain, record history, and many other things. Poets write about all sorts of things, including how they feel, what they believe, questions they have, their dreams for themselves and the world. In this unit, you will study poems written by men and women from different countries and time periods. You'll practice reading poems aloud and figuring out what possibilities each poem holds. You'll also learn how to recognize some of the tools poets use and use them in poems of your own. We hope you enjoy learning all about these possibilities and figuring out what poetry can make possible for you!

*Now let's get started!*

# 1.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Answer the following questions about Denise Levertov’s poem “To the Snake.” You may consult the poem or the glossary as you work.

1. Who or what is being addressed in the poem “To the Snake”?

\_\_\_\_\_

2. Does the author write this poem in first- or third-person point of view?  
How do you know?

\_\_\_\_\_

3. How does the speaker describe the green snake in stanza 1?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## HELPFUL HINT

Some questions require that you find the exact word or phrase in the poem to write your answer. For some questions it will be necessary for you to read closely to find clues to inform your response.





Name: \_\_\_\_\_

Date: \_\_\_\_\_

1.1

4. According to stanza 2, what did the speaker tell the people she is with about the snake?

---

---

5. The speaker then tells the snake that she wasn't sure the snake didn't mean them any harm. What did the speaker really believe about the snake?

---

---

6. Why did the speaker decide to hold the snake?

---

---

7. At the end of the poem, the speaker describes how she feels after holding the snake. What words or details in the poem explain how she feels and why she might feel this way after holding the snake?

---

---

---

---

---

---

## 1.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Independent Writing Practice**

Now you will think about writing your own poem! To get started, answer questions 1–4 to help you think about your poem’s subject and ideas.

**Planning**

Earlier your group listed a number of different animals and ways you have seen, watched, or otherwise experienced them. Using your group ideas or some of the ideas your class listed, pick the animal experience you would like to describe in your poem.

1. What animal are you writing about, and where did you see it?

---

---

2. Perhaps you saw, smelled, heard, or touched the animal. In the space below, write down how you experienced the animal. If you did more than one of those things, write as many as necessary.

---

---

---

3. What did the animal do when you were around it?

---

---

---

Name: \_\_\_\_\_

Date: \_\_\_\_\_

1.2

4. What would you like to tell the animal now that the two of you are no longer together?

---

---

---

### Drafting

Now that you know what your poem is about, it's time to draft it. Use the space on the following page to complete the following steps.

**Title:** Think about your poem's title. It should describe what your poem is about. On the first line, write the title of your poem.

**Stanza 1:** On the lines of the first stanza, write about when and how you experienced the animal. You might describe what you were doing and what you noticed about the animal.

**Stanza 2:** On the lines of the second stanza, write about what the animal did when it was around you and what you want to say to the animal now.

If you finish with time to spare, look back over your draft and try to add one word or detail to describe the animal or what happened with it.

# 1.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Title: \_\_\_\_\_

Stanza 1: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

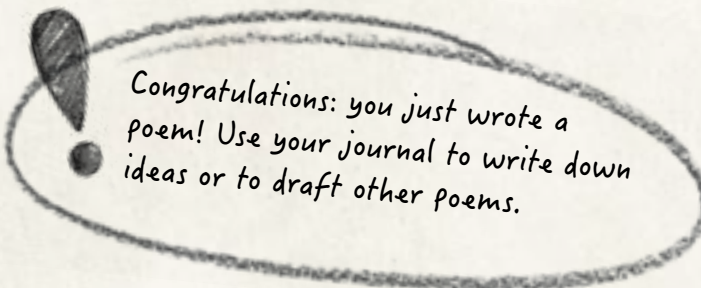
\_\_\_\_\_

Stanza 2: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_





# Vocabulary

## Core Vocabulary

glinting-adj.

sparkling or shining

pulsing-adj.

throbbing rhythmically, like a heart beating

wake-n.

a trail of disturbed water or air left by the passage of a ship or aircraft

## REMINDER

The back of your Poet's Journal contains a glossary with definitions for some of the words in the poem. You can also often figure out the word's meaning from the other words around it. If you can't find the word in the glossary you can look in a dictionary or ask your teacher for help.

## Literary Vocabulary

apostrophe

writing that addresses a person or thing that is not present

content

the words or subject of a piece of writing

form

the shape, structure, or appearance of a piece of writing

line break

the place where a line ends

stanza

a section of a poem; consists of a line or group of lines

stanza break

the blank space that divides two stanzas from each other

## Denise Levertov

Denise Levertov was born in 1923 in Essex, United Kingdom. At a young age, she knew writing would be her future: “I lived in a house full of books, and everybody in my family did some kind of writing.... It seemed natural for me to be writing something. I wrote poems from an early age, and stories,” she recalled. Her mother encouraged her to send poems to the poet T. S. Eliot, and at age seventeen she published *The Double Image*, her first collection of poetry.

In 1947 Levertov moved to the United States and continued publishing poetry. Influenced by the writing of William Carlos Williams, she began to experiment with a style of imagery that transformed everyday objects into something remarkable and new. Her collections of poetry, including *The Sorrow Dance*, *To Stay Alive*, and *Freeing the Dust*, earned many awards. She continued to write and teach until her death in 1997.

# 2.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## “This is Just to Say”; “Variations On A Theme By William Carlos Williams”

After listening to the excerpt from “Variations On A Theme By William Carlos Williams,” answer the following questions as instructed by your teacher. You may consult the glossary and the poem as you answer the questions.

1. What is the speaker of the poem apologizing for?

---

---

2. What reasons does the speaker give for doing this?

---

---

3. What tone does the speaker have, and what details in the poem help you recognize that tone?

---

---

---

---



Name: \_\_\_\_\_

Date: \_\_\_\_\_

2.1

4. In writing a poem inspired by “This Is Just To Say,” Koch stresses or plays up some of the qualities of the original. How does his poem show that exaggerated tone?

---

---

---

---

---

# 2.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Independent Writing Practice

In this lesson so far, you've read several poems that offer an apology for something the speaker may not really be sorry for doing. Think about your own example of something that might require an apology. This example may come from your life or your imagination; it does not have to be based on real life.

1. Think about something that might deserve an apology, even if you didn't know it was wrong or hurtful at the time. This could be something you have done (such as Williams eating the plums) or something you have imagined (such as Koch chopping down a house). Write that thing down here.

---

---

---

Based on the action you used to answer question 1, answer questions 2-4. If you are writing about something imagined, just answer as you would if you had actually performed the action in question 1. These planning questions will help you think more about the scenario you will use in your poem, which you will write in the next section.

2. To whom are you apologizing?

---

3. How might that person have been hurt or annoyed by your action?

---

---

---

Name: \_\_\_\_\_

Date: \_\_\_\_\_

2.2

4. Why would you have performed this action?

---

---

---

If you complete question 4 and still have time remaining, look back over your answers for questions 3 and 4. Add at least one more detail to each answer.

**Poem #1: Sincere Tone**

Now, with your answers to questions 1–4 in mind, write an apology poem of your own. In this poem, make your tone sincere; make it clear that the speaker really is sorry for what he or she has done. You may use the lines below to write your poem. You might think about your answers to the questions above for inspiration, but you do not have to use the exact same words as you did before.

Your poem might include the following things:

- The action that deserves an apology
- Why someone might be hurt by this action

---

---

---

---

---

---

---

---

# 2.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

5a. For whom is this apology intended?

\_\_\_\_\_

5b. What words or details in this poem show the speaker's sincerity?

\_\_\_\_\_

\_\_\_\_\_

### Poem #2: Sarcastic Tone

Now it's time to try a different tone. Write another poem that apologizes for the exact same action, but use a sarcastic tone to show that the speaker may not really be sorry for his or her actions. Use the lines below to write your poem. You might think about your answers to the questions above for inspiration, but you do not have to use the exact same words as you did before.

In writing your poem, you might think about the following things:

- The action that deserves an apology
- Why someone might be hurt by this action
- What enjoyment the speaker got out of the action
- For whom the apology is intended

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Name: \_\_\_\_\_

Date: \_\_\_\_\_

2.2

6a. For whom is this apology intended?

\_\_\_\_\_

6b. What words or details in this poem show the speaker's sincerity?

\_\_\_\_\_

\_\_\_\_\_



# Vocabulary

## Core Vocabulary

beams-n.

thick pieces of wood or steel

theme-n.

main point or topic

variation-n.

change; a different approach to a topic

## Literary Vocabulary

excerpt

a small part of a larger work; for example, one chapter of a novel or one paragraph of a newspaper article

tone

the attitude of a piece of writing, expressed through the style of writing and the words the author uses

# William Carlos Williams

William Carlos Williams was born in 1883 in Rutherford, New Jersey. His mother and father encouraged him at a young age to pursue a career in medicine, despite his talent for writing. While pursuing his medical degree at the University of Pennsylvania, he met the famous poet Ezra Pound, who remained an ally and influence throughout his career.

After becoming a doctor, Williams drew inspiration from the patients that visited his office. His wife, Flossie, remembered, “He loved being a doctor, making house calls, and talking to people.” His observations propelled him to write poetry focusing on the lives of normal people. Known for his imaginative, experimental, and original style, he wrote several books of poetry—including *Spring and All*, *Paterson*, and *Pictures From Brueghel and Other Poems*—that influenced the world of poetry. He continued to write until his death in 1963.

# Kenneth Koch

Kenneth Koch was born in Cincinnati, Ohio, in 1925. He remembered writing his first poem at age five: “I don’t know where I got the idea for it. It rhymed and everything... And I showed it to my mother and she threw her arms around me and kissed me.” Later, in high school, he was encouraged by his English teacher to experiment with language and free verse poetry. After high school, he fought in World War II.

After returning from the war, he enrolled at Harvard University. Koch published many books of poetry over his career, including *Poems*; *Ko, or A Season on Earth*; and *The Art of Love*. Koch became known as an inspiring teacher of creative writing and poetry at a public school in New York City. His poetry was known for its lyricism, formal experimentation, and humor. Kenneth Koch died in 1992.

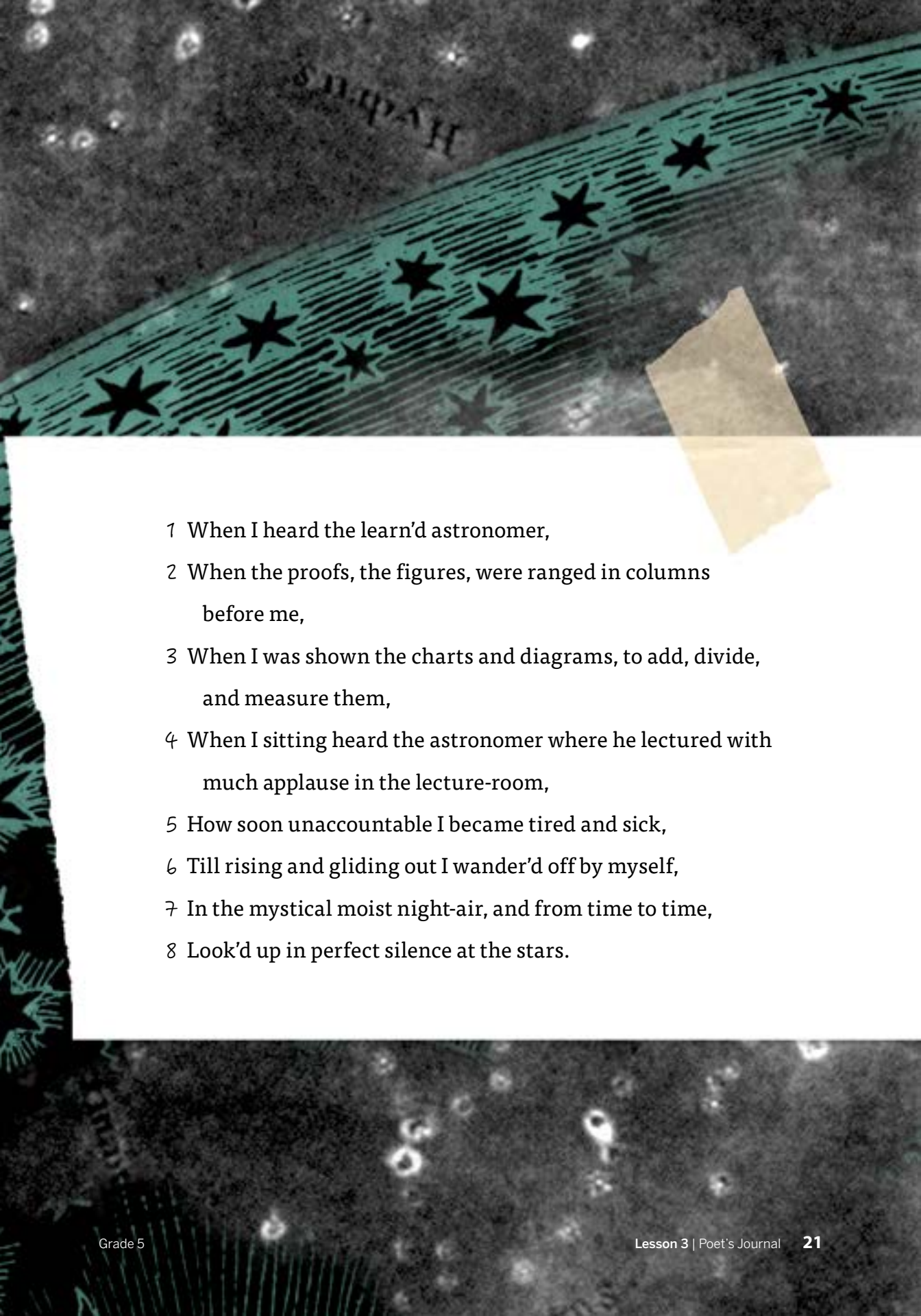






# When I Heard the Learn'd Astronomer

Walt Whitman



1 When I heard the learn'd astronomer,  
2 When the proofs, the figures, were ranged in columns  
before me,  
3 When I was shown the charts and diagrams, to add, divide,  
and measure them,  
4 When I sitting heard the astronomer where he lectured with  
much applause in the lecture-room,  
5 How soon unaccountable I became tired and sick,  
6 Till rising and gliding out I wander'd off by myself,  
7 In the mystical moist night-air, and from time to time,  
8 Look'd up in perfect silence at the stars.



## 3.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**“When I Heard the Learn’d Astronomer”**

Answer the following questions about Walt Whitman’s poem. You may consult the poem and the glossary in your journal as you compose your answers.

1. Write down the first word of lines 5–8.

---

---

2. How do these opening words differ from the opening words of lines 1–4?

---

---

3. In line 5, the speaker describes his feelings at the lecture. What words does he use to describe how he started to feel?

---

---

4. Earlier in the discussion, we predicted how the speaker might feel at the lecture. What clues did you use from the poem that helped you to make your prediction?

---

---

 **REMINDER**

*Anaphora is the repetition of certain words at the beginning of lines of a poem. Poets use anaphora for lots of reasons, including to add emphasis to their ideas.*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**3.1**

5. According to line 6, what did the speaker do as a result of these feelings? Use the words from the poem in your answer.

---

---

---

---

6. Paraphrase your answer to question 5 by putting the poem's words in your own words.

---

---

---

---

7. What does the speaker do in lines 7–8?

---

---

---

# 3.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

8. Starting with line 5, the poem no longer uses anaphora and instead begins each line with a different word. We know that in lines 1-4, the speaker is starting to feel sick and tired. Why might someone who feels sick and tired use the same words over and over?

---

---

---

9. Based on the variety of words used to start lines 5-8, how do you think the speaker might feel at the end of the poem? Give a reason for your answer.

---

---

---

10. Based on the poem, do you think this speaker would rather hear someone describe his favorite food or eat his favorite food? Give a reason for your answer.

---

---

---

## HELPFUL HINT

To paraphrase someone's writing or speech, you express the meaning in different words. When you paraphrase, you change the words without changing the key idea.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

3.2

## Independent Writing Practice

Pick a time in your past when something made you feel bored, then a change happened that made things more interesting. Maybe it was waiting at the doctor's office until you could get the ice cream your parents promised you afterward, or maybe it was when you had to clean your room before you could play with your friends. Make sure to think of a time when you remember feeling bored but when you also stopped feeling bored as soon as something you liked happened.

Describe the place or situation by answering the following questions.

1. Where were you?

---

---

2. What were the people around you doing?

---

---

3. What did you hear, see, taste, touch, or smell?

---

---

4. How long did it feel like you were there?

---

---



# 3.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Now that you've thought about the situation and remembered what it was like, use your answers to the questions on the previous page to write a poem like Whitman's. On each line that starts with "When," write a description of the scene connected to each of your answers above. You might need to rearrange some words from your answers to ensure your lines make sense. We call that revision, or changing your writing. Revision is a great technique that can help you make your work better.

After you write four "When" lines to describe the situation you were in, compose four more lines to describe how your situation changed, or what helped end your boredom. You may start those lines with any word you like, as long as you do not use "When."

When: \_\_\_\_\_

When: \_\_\_\_\_

When: \_\_\_\_\_

When: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



# Vocabulary

## Core Vocabulary

astronomer - *n.*

scientist who studies outer space and the bodies (such as stars, moons, and planets) in it

figures - *n.*

numbers or diagrams

learn' d - *adj.*

a shortened version of *learned* (in which the apostrophe stands in for missing letter *e*) used to describe people, who have spent many years studying one subject

lecture - *n.*

a talk, usually given by a teacher or other expert, on a single topic

mystical - *adj.*

not of this world

proofs -n.

in math, arguments that show an idea or rule must be correct

unaccountable -adj.

something that cannot be explained; a person who does not take responsibility

### Literary Vocabulary

anaphora

the repetition of words at the start of a series of lines in a poem

# Walt Whitman

Born on May 3, 1819 in Long Island, New York, Walt Whitman worked as a teacher and a journalist before becoming a poet. His poetry related to people of all backgrounds and made him one of America's most well-known and beloved writers.

During Whitman's time, the United States of America was divided by slavery, threatening to split the country in two. The Civil War inspired him to write *Drum Taps*, poetry about the war and his experiences as a battlefield nurse. His writing was powerful; even President Lincoln admired him. In fact, several of his poems are tributes to Lincoln.

Whitman also wrote poems about nature. Whitman died in 1892. However, his poetry and free verse style, along with his conversational tone, remain appreciated and admired.





Name: \_\_\_\_\_

Date: \_\_\_\_\_

4.7

## The Natural World

### Part 1

Look over the list of natural items from your class list. Using that list or your own memory, think about a time when you saw, visited, or otherwise experienced something in nature that made a big impression on you. Recall your memory of that experience and use it to answer Part 1 (questions 1–5).

1. Where were you?

---

---

2. What was the part of nature you experienced?

---

---

3. Did you experience it through smelling, tasting, touching, seeing, or hearing? Write one to two sentence(s) to describe what it was like to experience it this way.

---

---

---

---

# 4.7

Name: \_\_\_\_\_

Date: \_\_\_\_\_

4. How did this experience change your thoughts, feelings, or actions?

---

---

5. Using your answers for questions 1–4, condense your information into two or three sentences that tell a brief story.

---

---

---

---

Name: \_\_\_\_\_

Date: \_\_\_\_\_

4.7

**Part 2**

After you and your partner have exchanged your stories about encountering nature, work together to answer the following questions.

6. How did your lists of experiences differ? List as many ways as you can that your experience in nature was different from your partner's.

---

---

---

7. What did your experiences have in common? List as many ways as you can that your experience in nature was similar to your partner's.

---

---

---

**REMINDER**

When describing how two or more things are similar, equal, or alike, you are comparing.  
When you focus on the differences between two or more things, you are contrasting.

## 4.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## “The Copper Beech”



1. Looking at the image above and using clues from the words of the poem, draw a circle to show where the speaker would be located. Then write a sentence below to explain what details in the poem help you know that the speaker would be located here.
- 
- 

**REMINDER**

Figurative language consists of words or phrases that mean more than their dictionary definition. Two examples of figurative language are similes and metaphors. Similes are comparisons using like or as, and metaphors are comparisons that do not use like or as.





Name: \_\_\_\_\_

Date: \_\_\_\_\_

4.2

2. In line 5, the speaker mentions what she did in the tree. What words does she use to describe what she did in the tree?
- 

3. Later in the poem the speaker describes how happy she was. Look back at the poem and find a word or words that suggest why the speaker felt happy. Underline that word or words. Then, using your own words, write a sentence that explains what made the speaker happy.
- 

4. Each phrase below suggests a possible meaning the tree has for the speaker. For each phrase, write a reason from the poem that shows why the tree has this meaning. Then write two more words or phrases on the two remaining lines to show other things the tree means to Howe. Make sure to give a reason for each.

observation post: \_\_\_\_\_

secret lair: \_\_\_\_\_

---

---

5. This poem's title, "The Copper Beech," describes the name of the tree and indicates that the tree is somehow important to the speaker. Using your own words but basing them on the way the speaker feels about the tree, write a sentence that describes how the speaker of this poem might feel about nature in general. Make sure to use evidence from the poem to explain your choice.
- 
-

## 4.3

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**“My Father and the Figtree”**

1. Underline the similes in the first and last stanza of this poem. Then list them below and explain what the figurative meaning of each simile might be.

Simile from first stanza: \_\_\_\_\_

Figurative meaning: \_\_\_\_\_

Simile from last stanza: \_\_\_\_\_

Figurative meaning: \_\_\_\_\_

2. In stanza 1, the father tells three different tales about Joha. What happens in each one?

2a. In the first tale, \_\_\_\_\_

2b. In the second tale, \_\_\_\_\_

2c. In the third tale, \_\_\_\_\_

3. What is Nye’s reaction to the fig she eats at age six? Use words from the poem to help you with your answer; you might look at stanza 2 for a starting point.

---

---

Name: \_\_\_\_\_

Date: \_\_\_\_\_

4.3

4. Based on this reaction, how do much do you think she liked the fig?  
Circle the best answer below.

- She loved it.
- She thought it was okay.
- She hated it.

5. Later in stanza 2, Nye's father describes a different kind of fig than the one she has eaten. What words does her father use to describe his fig?

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6. Based on the way Nye's father describes the figs in stanza 2, how does he seem to feel about figs?

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## 4.4

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**“My Father and the Figtree”**

Complete the following chart, then use that information and other information from the poem to answer the following questions. You may consult the poem in filling out the chart and answering the questions below.

| Question                                                         | Character |              |
|------------------------------------------------------------------|-----------|--------------|
|                                                                  | Howe      | Nye's Father |
| 1. What kind of tree does the character like?                    |           |              |
| 2. Whose story does the character tell?                          |           |              |
| 3. How does the character show his or her feelings for the tree? |           |              |
| 4. What does the tree represent to the character?                |           |              |

1. What do these characters have in common?

---



---

Name: \_\_\_\_\_

Date: \_\_\_\_\_

4.4

2. What differences exist between the way Nye's father feels about nature and the way Howe feels about it?

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---

3. Based on what you know about each character, make an inference about which of the following he or she would be most likely to do from the list below. Fill the item in on the appropriate blank, then provide a reason explaining your choice.

Visit a library

Plant a tree

Tell stories to the neighbors

Speak to a group of people about why they should protect the forests

Visit another country

3a. Howe would most likely: \_\_\_\_\_

because: \_\_\_\_\_

---

3b. Nye's father would most likely: \_\_\_\_\_

because: \_\_\_\_\_

---



# Vocabulary

## Core Vocabulary

Allah-*n.*

Arabic word for God

assurance-*n.*

a promise

copper beech-*n.*

a large tree that can live for several hundred years and grow to a height of over 150 feet

emblem-*n.*

a symbol

immense-*adj.*

extremely large

indifferent-*adj.*

uncaring

Joha-*n.*

a character in Palestinian folktales who is known for playing tricks

## Literary Vocabulary

figurative  
language

words or phrases that mean more than their dictionary definition; similes and metaphors are two examples of figurative language

metaphor

a figure of speech in which words typically used to describe one thing are used to describe something else in order to suggest a likeness

simile

a comparison of two different things using the words *like* or *as*



### REMINDER

If you can't find a definition you need in the glossary, you might try to figure out the word's meaning from the other words around it. You can also look in a dictionary or ask your teacher for help.

## Marie Howe

Marie Howe was born in Rochester, New York, in 1950. As a child, she loved to read and write. As an adult, she became a journalist and a seventh grade English teacher. While teaching, she realized her true love of poetry and spent hours reading and selecting poems for students to read. Her passion inspired her to return to college and create art that would make “hearts break open, rather than close.”

Not long after her first book of poetry, *The Good Thief*, was published, Howe’s brother died of an AIDS-related disease, inspiring her second poetry collection, *What the Living Do*. Her poetry has inspired readers with its honesty and openness on many diverse topics. In 2012, Marie Howe was named Poet Laureate for New York state. She writes and teaches in New York City.



# Naomi Shihab Nye

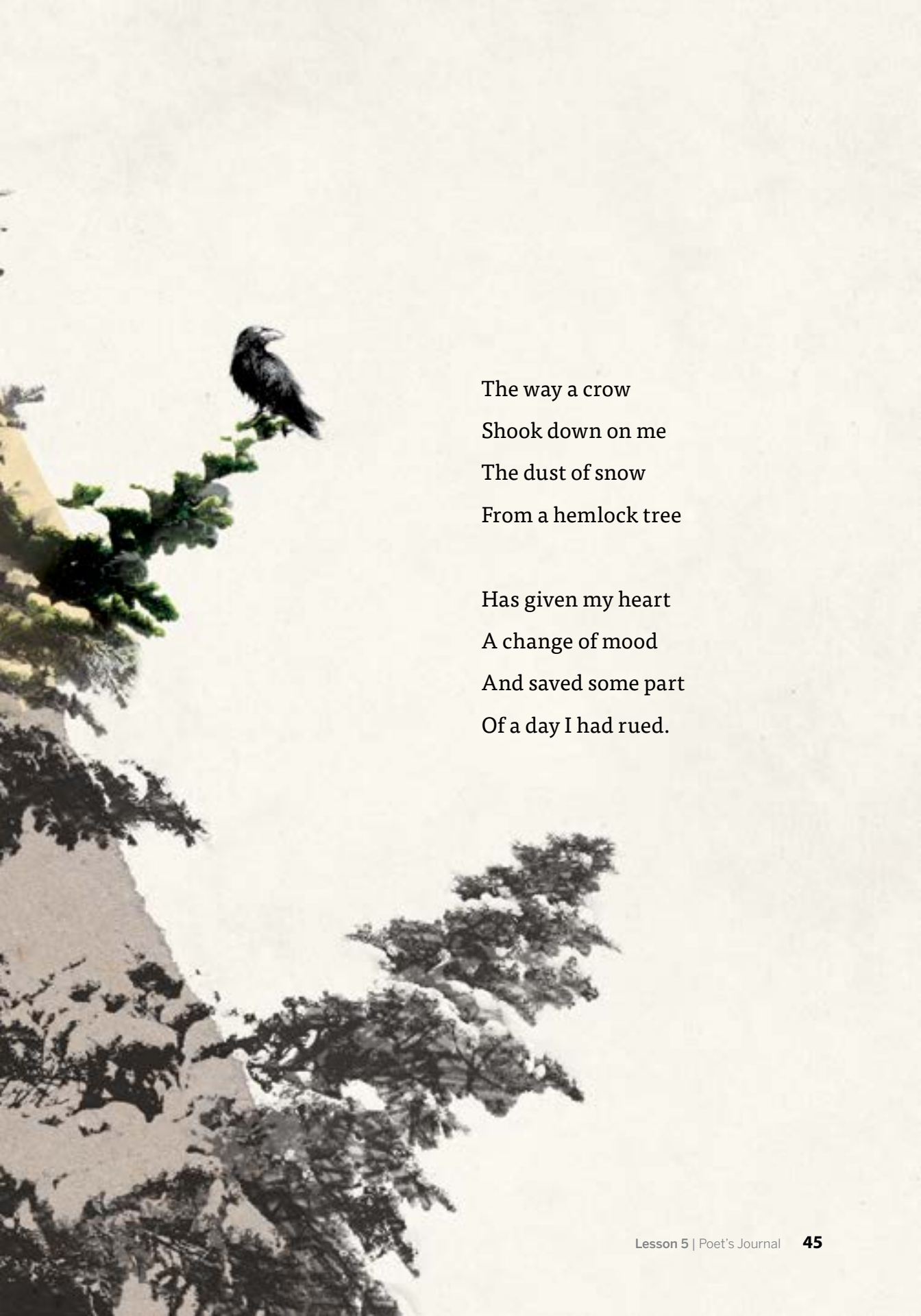
Naomi Shihab Nye was born on March 12, 1952, in St. Louis, Missouri. As a child, she wrote poetry as soon as she could. She explains: “I wrote about all the little stuff a kid would write about: amazement over things, cats, wounded squirrels found in the street, my friend who moved away, trees, teachers, my funny grandma. At that time I wrote about my German grandma—I wouldn’t meet my Palestinian grandma till I was 14.” Growing up between both Ramallah, Palestine, and San Antonio, Texas, Nye experienced a contrast between two cultures, and it shapes her poetry today.

Nye’s books of poetry include *Different Ways to Pray*, *Fuel*, and *19 Varieties of Gazelle*, which earned praise and awards. Her poetry traces her daily life from the Middle East to the American southwest. She lives, teaches, and writes in San Antonio, Texas.



# Snow Dust

Robert Frost



The way a crow  
Shook down on me  
The dust of snow  
From a hemlock tree

Has given my heart  
A change of mood  
And saved some part  
Of a day I had rued.



## 5.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**“Snow Dust”**

Sometimes we encounter words we don't know. The questions below will help you to figure out the meaning of the word *rued* from the other words in the stanza. You may consult the poem as you answer these questions.

1. What happens to the speaker in the first two lines of the second stanza?

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---



---

2. What does the speaker say was “saved”?

---



---



---

Working together with your group, answer question 3 on the next page. You may consult the poem as you work on your answer, but you should not look the word up in a glossary or dictionary.

**HELPFUL HINT**

When you come across words that are unfamiliar, don't panic. Discovering new words is a fun and challenging way to develop your vocabulary. If you are uncertain about the meaning of a word, use the context words around it to help you infer its meaning.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

5.1

3. The speaker says that at first he “rued” the day, but it was eventually saved by the crow shaking snow onto his head. Based on his use of the word *saved*, what do you guess *rued* might mean? Write down details or words from the poem that help you decide.

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When your teacher tells you to do so, complete questions 4–5 individually.

4. In your own words, describe the change that took place for the speaker.

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5. Summarize the events of the poem in your own words.

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## 5.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Identifying Rhyme Scheme in “Snow Dust”**

When you read a poem with rhyming words at the end of its lines, it may be following a rhyme scheme, or using those rhyming words in a set pattern. Follow the steps below as your teacher explains them in order to identify a poem’s rhyme scheme.

1. First, review the words that rhyme in the poem. Although words within each line may sometimes rhyme, in looking for a rhyme scheme, you should consult only the last words of each line. When your teacher instructs, review with your class the words at the end of each line of “Snow Dust.”
- 
- 

2. Using colored pencils, markers, or the other tools your teacher provides, underline each pair of rhyming words, giving each rhyming pair its own unique color.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

5.2

3. Now assign each colored pair a letter, starting with the letter A and working through the alphabet in order. For example, if you underlined the words *crow* and *snow* in red, assign those words the letter A. Every end word that rhymes with *crow* will get the letter A. When you get to an end word that does not rhyme with *crow*, give it the letter B, and so on. Write the letter next to each word.

## ***Snow Dust***

***Robert Frost***

The way a crow  
Shook down on me  
The dust of snow  
From a hemlock tree

Has given my heart  
A change of mood  
And saved some part  
Of a day I had rued.



# 5.3

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Independent Writing Practice

In this exercise you will write your own poem using an ABAB rhyme scheme. Like Robert Frost, you should make your poem about something that was surprising or unexpected.

1. Think of an event from your life that was surprising or unexpected. Write what was surprising in the space below.

---

---

---

2. What was happening before the surprising event?

---

---

---

3. What changed because of the surprising event?

---

---

---



Name: \_\_\_\_\_

Date: \_\_\_\_\_

5.3

Now you'll use this information to write a poem with an ABAB rhyme scheme. Remember that you will need four rhyming pairs. You may write your own rhymes or use the rhyming words your class listed in the previous exercise. After you finish your poem, reread it. Then mark the rhyme scheme by writing the appropriate letters to the side of each end word.

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# Vocabulary

## Core Vocabulary

rue - v.

to feel sorry about or regret

## Literary Vocabulary

rhyme

words that end in the same sound or sounds

rhyme scheme

the pattern of repeated rhyming words in a poem

# Robert Frost

Robert Frost was born in San Francisco on March 26, 1874, and moved to Massachusetts when he was eleven. Although he never earned a college degree, Frost attended Dartmouth and Harvard Universities. As a young man, he worked as a teacher and as editor of a local newspaper, writing poetry all the while. In 1894, he published his first poem, “The Butterfly,” and went on to publish several volumes of poetry, including *A Boy’s Will*, and *North of Boston*, in the 1910s. Frost travelled extensively with his wife and children and was influenced by several poets he met abroad. He mostly wrote about life and nature, especially in New England, where he spent most of his life.

He became well known and loved as a writer during his lifetime, winning many awards, including four Pulitzer Prizes for poetry and the Congressional Gold Medal, in 1960. He died in 1963.





# 359

Emily Dickinson

A Bird, came down the Walk –  
He did not know I saw –  
He bit an Angle worm in halves  
And ate the fellow, raw,

And then, he drank a Dew  
From a convenient Grass –  
And then hopped sidewise to the Wall  
To let a Beetle pass –

He glanced with rapid eyes,  
That hurried all abroad –  
They looked like frightened Beads, I thought,  
He stirred his Velvet Head. –

Like one in danger, Cautious,  
I offered him a Crumb,  
And he unrolled his feathers  
And rowed him softer Home –

Than Oars divide the Ocean,  
Too silver for a seam,  
Or Butterflies, off Banks of Noon,  
Leap, plashless as they swim.



# 6.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## “#359”

Listen to stanza 3 as it is read aloud, then answer the following questions. You may consult the poem as you work.

1. What does the bird do in the first line of the stanza?

---

---

2. Using context clues from the other words in the first two lines of the stanza, try to infer the meaning of the word *abroad*. What does it mean in this stanza?

---

---

3. Name the simile in the stanza.

---

---

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4. What is the simile describing?

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---

Name: \_\_\_\_\_

Date: \_\_\_\_\_

6.7

5. What words in this stanza help you know how the bird might feel? Write the words from the stanza and the way you believe the bird feels.

---

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Listen to stanza 4 as it is read aloud, then answer the following questions. You may consult the poem as you work.

6. Who is “like one in danger?”

---

---

---

7. What does the speaker do in stanza 4, line 2?

---

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## 6.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Independent Writing Practice**

Emily Dickinson uses figurative language to describe the way a bird flies. Working with a partner, you will also practice using two kinds of figurative language, similes and metaphors, to describe the actions of animals.

Read the word lists below.

**List A**

eat  
sing  
jump  
roar  
hiss  
prance

**List B**

lion  
snake  
dog  
horse  
pony  
bird

1. One student should pick a word from list A, and the other should pick a word from list B. Try to pick pairs of words that seem to go together. Write those words on the space below.

word from list A: \_\_\_\_\_

word from list B: \_\_\_\_\_

2. Work together with your partner to write a simile that uses the words like or as to connect this animal action to something else. For example, if you had the words *flap* and *bird*, you might write "The bird's wings flapped like oars dividing the ocean."

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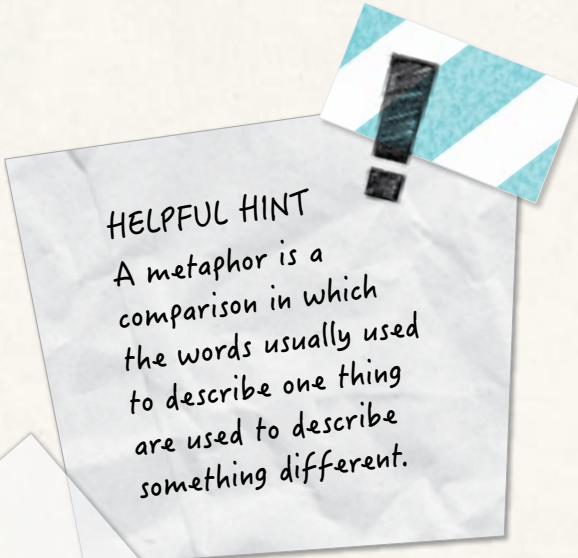


Name: \_\_\_\_\_

Date: \_\_\_\_\_

6.2

3. Work together with your partner to turn your simile into a metaphor. Remember that a metaphor does not use the words *like* or *as*. For example, you might write “The bird’s flapping wings were oars dividing the air.”
- 
- 
- 



#### HELPFUL HINT

A metaphor is a comparison in which the words usually used to describe one thing are used to describe something different.



#### HELPFUL HINT

A simile is a comparison of two different things using the words *like* or *as*.

# Vocabulary

## Core Vocabulary

cautious-adj. careful

convenient-adj. nearby or easy to find

dew-n. drops of water that form overnight

oar-n. a long, thin, usually wooden pole with a blade at one end, used to row or steer a boat

plash-n. a splash

seam-n. the place where two things connect

## Literary Vocabulary

quatrain

a four-line stanza

slant rhyme

when two words share the same final consonant sound (example: *crumb* and *home*)

# Emily Dickinson

Emily Dickinson was born in Amherst, Massachusetts on December 10, 1830, to a wealthy and successful family. She attended school for only a short time but was a prolific writer who composed nearly 1,800 poems during her lifetime. After leaving school, Dickinson spent the majority of her life in seclusion from other people. She maintained many friendships, however, by writing letters.

Dickinson's poems touch upon many themes, including death, nature, the Bible, and the human mind and spirit. She is best known for her non-traditional use of syntax and style, but she remained an unknown and mostly unpublished writer during her lifetime. Her family discovered her poetry journals after she died in 1886. Her first book of poems was published in 1890, although her work only gained widespread appreciation later in the twentieth century. Today she is considered one of America's most important poets.





# 7.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## “Advice”

Answer the following questions. You may consult the poem as you work.

1. The speaker tells us that he was having difficulty with his friend’s words. Based on that, how do you think the speaker felt about what happened?

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2. In stanza 1, the father describes a scene involving worms. What do the worms do, and how do the people in this stanza react to them?

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3. What does the father believe happens if people step on the worms in stanza 1? Use the words from the stanza in your answer.

---

4. In stanza 2, the father describes another way to act. What is it? Use the words from the stanza in your answer.

---

5. What does the father say will happen to the worms if people act the way he recommends in the second stanza?

---

Name: \_\_\_\_\_

Date: \_\_\_\_\_

7.1

6. We know that the father is comparing the situation between the people and the worms to the speaker's situation with his best friend. How could the speaker respond to his best friend in a way that is like a person stepping on the worms?

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---

7. The father gives another way to respond to the worms in stanza 2. Which of the two responses does the father seem to think is the best? Give a reason from the poem for your answer.

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8. The father gives his son advice in the form of an implied metaphor. Rather than telling the son directly how to respond to his friend, the father makes a comparison between the way to handle worms and the way to handle hurtful words. How might hurtful words and worms be alike? Give a reason from the poem to support your answer.

---

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# 7.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

9. Unless they are sick, which the father in this poem does not seem to be, people usually clear their throats when they feel “choked up” or emotional. Why might the father become emotional in this poem as he gives his son advice?

---

---

---

10. What differences exist between the way the speaker initially reacts to the situation and the way his father tells him he should react?

---

---

---

---



Name: \_\_\_\_\_

Date: \_\_\_\_\_

7.2

## Metaphor Revision

In the last lesson, you worked with a partner to write original metaphors. Now you and your partner will use revision to think about how to use a different version of metaphor in a poem. You will use the same animal action, but instead of making a direct comparison, you will think about what that action could represent. Your poem will use an implied metaphor to compare a human character's situation to a different kind of situation in the animal world.

1. Write down the metaphor you wrote in the previous lesson.

---

2. Working with your partner, list as many ways as possible that the animal's action could resemble or represent a human situation. Remember Gerber's poem: it used an animal action as a metaphor for a human situation, and you want your poem to do the same. Try to include some things that are from the class list your teacher wrote down.

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# 7.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

3. Now look over these ideas and find one you want to describe in your poem. Circle it.
4. Describe in one sentence what you will be comparing in your poem.

---

---

---

5. Explain how these two things are similar.

---

---

---

---

---

Name: \_\_\_\_\_

Date: \_\_\_\_\_

7.3

## Independent Practice

Now it's time to draft your work! You will follow these steps to write your draft:

1. Review your metaphor.

In the example the writer decided to compare the flapping wings of a bird to doing homework every night. The writer decided these two things were similar because each one seems like a little task, but when you put all the little tasks together, they add up to something bigger.

2. Compose a title.

Your title should name the human action you are describing.

3. Write your poem's first draft.

Because this is an implied metaphor, you are not going to state directly that you are comparing two different things. Therefore, your poem should not mention the human action. It should only discuss the animal action.

Here is an example poem:

### **Doing Homework Every Night**

The bird's wings flap  
over and over and over,  
each time only moving  
a few inches up, then down.

The same thing, again  
and again  
and again.

The wings never go very far  
but with their small flaps  
the bird itself flies  
for many miles.

# 7.3

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Remember that your poem does not have to be exactly the same as the example poem; in fact, it should be unique to the situation you are describing.

A large rectangular area with a brown background, resembling a piece of paper pinned to a surface with four corner tabs. It contains ten horizontal lines for writing a poem.

When you finish drafting your poem, make sure to go back and look over it again. Did you include any mention of the human action in the lines of the poem? If so, make sure to change those. As you read, find a place where you could add one more detail to your poem to make the description even stronger.



# Vocabulary

## Literary Vocabulary

implied  
metaphor

a comparison that is not made directly

### REMINDER

The back of your Poet's Journal contains a Glossary with definitions for some of the words in the poem. If you can't find a definition you need in the Glossary, you might try to figure out the word's meaning from the other words around it. You can also look in a dictionary or ask your teacher for help.

## Dan Gerber

Dan Gerber was born and raised in Fremont, Michigan. While at school, Gerber read the poem “The Highway Man” by Alfred Noyes and became inspired by the magnetic power of language. “When I read that poem it made the hair stand up on the back of my neck,” he remembers. Gerber studied journalism in college and earned an English degree in 1962. His other passion was race cars, which he raced professionally until a crash nearly ended his life in 1966.

During recovery, he taught high school English and continued to write. “Teaching was pretty instrumental in my development as a poet,” he recalls. Gerber has published novels, a collection of short stories, and nonfiction. His books of poetry include *Departures*, *A Last Bridge Home: New & Selected Poems*, and *Trying to Catch the Horses*. Gerber lives and writes in California.



# 8.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## “Traveling”

1. Where does this poem take place?

\_\_\_\_\_

2. How long has the man spent in this place? Use words from the poem in writing your answer.

\_\_\_\_\_

3. How does the man seem to feel when he learns that one of the books he wants is checked out? Use words from the poem in writing your answer.

\_\_\_\_\_

4. Why might the man feel hurt by this?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. We know that the man has been in the hospital library for a very long time. Why might someone who is in a hospital be particularly excited about going to new places?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



Name: \_\_\_\_\_

Date: \_\_\_\_\_

8.1

6. How does studying Cape Cod make the man feel? Put your answer into your own words but explain what part of the poem helped you know this.

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7. Why might the man in the hospital feel like he is Gauguin?

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8. What might connect the man in the hospital to the Coyote character?

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---

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---

## 8.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

9. The poem says at the end that the man looking at the globe is “traveling.” What kind of travel might he be doing as he thinks of each place?

---

---

---

---

**HELPFUL HINT**

This poem contains allusions to two cultural figures, Paul Gauguin and Coyote. Paul Gauguin (1848–1903) was a painter who grew up in Peru, moved to France, then spent the end of his life in Tahiti and other South Sea islands.

Coyote is a common character in Native American literature. He is a trickster—a character who can use many different tools to get ahead. He is also a survivor; he deals with hard situations and keeps going.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

8.2

## Independent Writing Practice

In this activity, you will write your own list poem. Follow the prompts below to get started.

1. In your class discussion, you should have picked a kind of list you want to include in your poem. Write that down here.

---

---

2. Using the lines below, write down at least seven things you would like to put on the list in your poem.

a. \_\_\_\_\_

b. \_\_\_\_\_

c. \_\_\_\_\_

d. \_\_\_\_\_

e. \_\_\_\_\_

f. \_\_\_\_\_

g. \_\_\_\_\_

# 8.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

3. Why are the things on this list important to you? In writing your answer, you might think about how you use them or experience them.

---

---

---

4. How does thinking about the items on this list make you feel?

---

---

---

Using the information above, write a poem that describes making your list, what items are on it, and why they are important to you. Be sure to use details to help make your poem as clear as possible.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

8.2

A large rectangular area of brown paper with horizontal lines, held in place by four white corner tabs. The paper is intended for writing a poem.

If you finish with time remaining, go back and add two more details to your poem.





# Vocabulary

## Core Vocabulary

veteran - *n.*

a person who has been in the military

## Literary Vocabulary

allusion

an indirect reference to an outside work of art or a cultural figure

## Simon Ortiz

Simon Ortiz was born on May 27, 1941, and raised in the Acoma Pueblo community outside of Albuquerque, New Mexico. Ortiz attended both Native American schools, learning English as a second language, and American schools, including the University of New Mexico and the University of Iowa. He also served in the U.S. Army in the 1960s, facing much discrimination. He began writing seriously in the 1970s while teaching at different colleges.

Ortiz's writing typically admires landscapes and nature while criticizing mechanization and industrialization. He often writes in a simple rhythmic style on topics ranging from political problems facing the world to mythology and spirituality. He has published several books of poetry, including *Going for the Rain* and *From Sand Creek*; a collection of short stories, *Men on the Moon*; and a children's book, *The Good Rainbow Road*. He currently teaches at Arizona State University.

# 9.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## “One Art”

1. In the second stanza the speaker mentions losing both keys and time. What kind of mood or situation does this loss cause? If you need help, look at the other lines in the stanza for context clues.

---

2. The speaker discusses objects that are not necessarily things someone can misplace, like names and ideas. How do people lose names or ideas? If you need help, think about where people store those things.

---

3. The poem lists more and more lost things, from the watch to a house. Which of these is bigger?

---

4. Stanza 5 says the speaker lost two cities and a continent. Which of these things is bigger?

---

5. The arrangement of items in each stanza seems to follow a pattern. For example, the watch appears before the house, and the cities appear before the continent. What pattern seems to exist here?

---

6. Based on the pattern you see elsewhere in the poem, why do you think the speaker listed the “you” last in the poem?

---



Name: \_\_\_\_\_

Date: \_\_\_\_\_

9.2

## Independent Writing Practice

Now that you've read and studied Elizabeth Bishop's villanelle, it's time to write your own! Use the following prompts to help you plan your writing.

The villanelle form requires repeated lines, so it's important to find some sentences that you want to repeat frequently. One way to do this is to think about Bishop's example. Her speaker seems to repeat some sentences that she wants to believe.

One way to think about something you believe or repeat often is to consider the idea of a motto or mantra. This is a sentence that you might repeat to yourself often. It can be something that you want to remind yourself of or that you consider a core belief. For example, your motto might be "Do my best every day."

1. Write your motto, mantra, or other sentence you want to repeat here.

---

---

2. On each of the following lettered lines, write down a situation that would make you need to repeat your motto, mantra, or other sentence.

a. \_\_\_\_\_

b. \_\_\_\_\_

c. \_\_\_\_\_

d. \_\_\_\_\_

e. \_\_\_\_\_

f. \_\_\_\_\_

# 9.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

3. Think of a sentence that you would like to pair with your mantra in your poem. For example, you might write, “When things get rough, there’s a thing I say.”

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If you finish with time to spare, look back at the two sentences you plan to repeat. How can you make them rhyme?

Name: \_\_\_\_\_

Date: \_\_\_\_\_

9.3

## Independent Writing Practice

Take the lines you planned in the previous section and fill them in below. The notes below each line will help you remember when to repeat the first and third lines. Remember that some lines do not have to be repeated, so you should fill in other words for those lines.

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Line 1

---

---

Line 3

---

---

---

Line 1 repeated

---

---

---

Line 3 repeated

# 9.3

Name: \_\_\_\_\_

Date: \_\_\_\_\_

---

---

Line 1 repeated

---

---

Line 3 repeated

---

---

Line 1 repeated

Line 3 repeated

If you finish with time to spare, go back and think about how you can make the first five stanzas follow the ABA rhyme scheme. Remember that the last stanza should have an ABAA rhyme scheme. Make edits if needed to create this rhyme scheme for your villanelle.

Congratulations! You just started writing a villanelle!



# Vocabulary

## Core Vocabulary

evident-adj.

clear or obvious

fluster-n.

a confused feeling

vast-adj.

extremely big

## Literary Vocabulary

villanelle

a poetic form with nineteen lines and a set pattern of repeating lines and rhyming words

# Elizabeth Bishop

Born on February 8, 1911, in Worcester, Massachusetts, Elizabeth Bishop endured a series of tragedies in early childhood. Her father died not long after she was born, and her mother was permanently hospitalized for a nervous condition. Bishop was raised by extended family in Nova Scotia and Massachusetts. She attended Vassar College, pursuing a career in medicine until she met the poet Marianne Moore. Moore's inspiration and encouragement motivated Bishop to publish her poems in 1935.

During a trip to Brazil in 1951, Bishop fell ill, and for the next 18 years she lived in Brazil, where she adopted a toucan she named Uncle Sam. Her second volume of poetry, *A Cold Spring*, was inspired by her new home. Bishop was known for wit, attention to detail, and accuracy in her writing, and she often spent years writing a single poem. Bishop died in 1979.



# 10.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## “Strange Patterns”

Answer the following questions about Carrie Allen McCray’s “Strange Patterns.” You may consult the poem as you work.

1. How does the description of Virginia resemble the description of New Jersey?

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2. How do the trolley systems in these two states differ from each other?

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3. Based on the way the trolley passengers are arranged in each state, who would you expect to be more friendly to McCray: the white neighbor in Virginia or the white neighbor in New Jersey? Give a reason from the poem for your answer.

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4. How are the neighbors in Virginia and New Jersey different from each other in their treatment of McCray?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

10.1

5. McCray mentions being near to her white neighbor in Virginia. Based on the words she uses here, how does she seem to feel around this neighbor?

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6. McCray describes how her house is separated from the house of her white neighbor in New Jersey. Based on the words she uses here, how does she seem to feel around this neighbor?

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7. How does the title relate to or explain the content of the poem?

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# 10.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

8. McCray uses parallel structure to show how these two scenes are different from each other. They have several kinds of differences, including the way passengers are arranged in public spaces such as the trolley and the way people treat one another in the private spaces of their homes. McCray's poem shows that in both states there is a difference between public and private. Based on the descriptions she gives, which state do you think she preferred? Give a reason from the poem to support your answer.

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9. Does McCray think either Virginia or New Jersey is perfect? Give a detail from the poem to support your answer.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

10.2

## Independent Writing Practice

In this exercise you will plan the next poem you will write. This poem will be like Carrie Allen McCray's "Strange Patterns," because it will compare and contrast two situations that are similar but not exactly alike. Answer the questions below to help you plan your poem.

1. Your poem will describe two situations that are similar but not exactly alike. Based on the class discussion or on your own ideas, pick what you will write about in your poem. List the two situations you will compare and contrast below.

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2. Remember that comparing is pointing out ways that two or more things are alike. Write down at least three ways that your two situations are alike. You might use these comparisons to help create parallel structure in part of your poem.

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3. Remember that contrasting is pointing out ways that two or more things are different. Write down at least three ways that your two situations are different from each other. You might use these points of contrast to help decide which words in your parallel situations should be different.

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# 10.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

4. Which of these two things do you like better? Give at least two reasons for your answer.

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5. Remember that McCray does not say directly which state she likes best. Instead, she uses descriptive words to show how she felt about each situation. List at least two phrases you can use to help your readers understand which thing in your poem you like best.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

10.3

Use the space below to compose your poem. Remember to describe both situations and to list ways that they are alike and ways that they are different. Think about how you might use parallel structure in part of your poem.



A large, light brown rectangular area with rounded corners, resembling a piece of paper or cardboard, with horizontal lines for writing. It is held in place by four white corner tabs.

If you finish with time remaining, go back and add one more detail to your description of each thing.

# Vocabulary

## Core Vocabulary

arbor—*n.*

structure used for supporting vines, which wind around the arbor as they grow

scuppernongs—*n.*

large grapes found in the southeastern United States

## Literary Vocabulary

parallel structure

when the same form is repeated in a series of lines or stanzas; poets often use parallel structure to demonstrate they they are linking two ideas or descriptions

# Carrie Allen McCray

Born on October 4, 1913, in Lynchburg, Virginia, Carrie Allen McCray was the ninth of ten children. She remembered childhood in Virginia fondly. However, when McCray was seven, her family moved to Montclair, New Jersey, where the family met intimidation and threats from neighbors who were unhappy to have a black family in a white neighborhood.

McCray was surrounded by poetry at a young age. James Weldon Johnson and Langston Hughes were family friends and guests in the family's home. As an adult, McCray found that these influences helped shape her writing.

She published *Ajös Means Goodbye* in 1966 and continued writing throughout her life, publishing other works, such as the memoir *Freedom's Child: The Life of a Confederate General's Black Daughter*. Surprisingly, it wasn't until age 73 that McCray came to think of herself as a writer. She died in 2008 at age 94.

# 11.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Character Chart

### HELPFUL HINT

Virgil Suárez was born in Cuba but left with his family when he was a young child. He eventually moved to Los Angeles, California. This poem contains two phrases in Spanish, his native language. They are:  
los monstruos: monsters, the monsters  
ese monstruo, esa isla: that monster, that island



Answer the following questions, using the poem as a reference as needed.

1. Complete the chart below, using evidence from the poem to help you fill in the spaces.

| Character | Situation the Character Is In | How the Character Feels About the Situation | Character's Actions |
|-----------|-------------------------------|---------------------------------------------|---------------------|
| Godzilla  |                               |                                             |                     |
| Speaker   |                               |                                             |                     |



Name: \_\_\_\_\_

Date: \_\_\_\_\_

11.1

2. How do Godzilla's circumstances resemble the speaker's circumstances?

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3. Two of the other programs the speaker watches show characters who are young boys like him. Why might the speaker identify more with the character of Godzilla, the monster, than with the characters who are human boys?

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4. How does the speaker's mother react to his actions?

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5. The mother references a monster too. However, it is not Godzilla. What does the mother refer to as a monster?

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# 11.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

6. The boy describes how his mother sees their home country, which she relates to a crocodile. Of course, the home country does not literally eat the boy and his mother like a crocodile would, so we know she must be seeing this figuratively. How might the mother believe their home country is like a monster?

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7. What is different about how the mother sees the situation and how the speaker sees it?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

11.2

## Independent Writing Practice

Respond to the prompts below to help you plan your next poem. Remember that in this poem you will show how two different characters react to the same thing.

1. Name the situation or object your characters will react to in the poem.

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2. Name the two characters who will be reacting.

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3. Describe character 1's reaction.

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# 11.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

4. What details about character 1 help shape his or her reaction? For example, in the Suárez poem, the mother loves her child, so she does not view him as a monster.

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5. What details about character 2 help shape his or her reaction? For example, in the Suárez poem, the child feels left out and isolated, so he feels like a monster.

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If you finish with time remaining, go back and add one more detail to your answers to numbers 3–5.





# Vocabulary

## Core Vocabulary

exiled-adj.

away from one's homeland

transfixed-adj.

intensely focused

## REMINDER

The back of your Poet's Journal contains a Glossary with definitions for some of the words in the poem. If you can't find a definition you need in the Glossary, you might try to figure out the word's meaning from the other words around it. You can also look in a dictionary or ask your teacher for help.

## Virgil Suárez

Virgil Suárez was born in Havana, Cuba, in 1962. His family moved several times, and when he was an adolescent, they immigrated to the United States. In his new home Suárez sought to find acceptance by learning to share his voice. He was influenced by the music, culture, and stories of his friends and family. As a professor today, Suárez teaches his students “to listen to the voices in their lives, the present, the past, whatever speaks to them,” as a source of inspiration in their writing.

As both a poet and a novelist, Suárez focuses on the experience of migrant peoples seeking to find a home in a new culture. His works *Latin Jazz*, *Garabato Poems*, *Spared Angola: Memories of Cuban-American Childhood*, and many others highlight the themes of identity, culture, and language. Virgil Suárez continues to write novels and poetry and lives in Florida.

12.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

### “Constantly Risking Absurdity (#15)”

Answer the following questions about Lawrence Ferlinghetti’s “Constantly Risking Absurdity (#15).” You may consult the poem as you work.

1. Reread stanza 2. How would you put the message of the first four lines of stanza 2 into your own words?

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2. According to stanza 2, who waits for the poet?

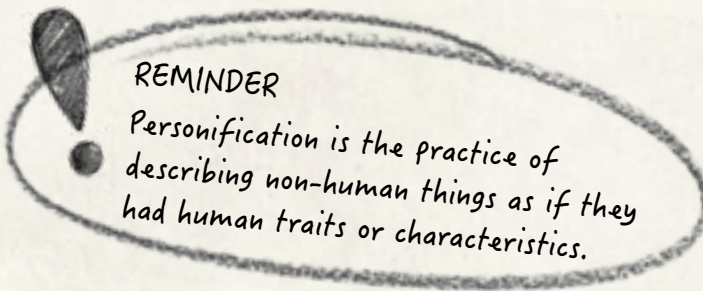
---

3. Ferlinghetti personifies beauty by describing it in human terms. What actions or characteristics show how beauty is personified?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

12.2

## Independent Writing Practice

Now it's your turn to write an ars poetica. In your poem you will describe the craft of poetry—why poets should practice it, what poetry does, and how poets should do their jobs. Follow the prompts below to compose your poem. As you work, you might want to think about the list of ideas your class brainstormed. You may also look back at “Constantly Risking Absurdity (#15)” if you would like.

1. Name at least three things you notice about poems you read.

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2. Name at least three things you think about when you write a poem.

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3. What is the most important thing you have learned about writing poetry?

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# 12.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

4. What is your favorite poetic device to use, and why do you like using it?

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5. Pretend that someone is reading your poems. What response, emotions, or actions would you want your poem to evoke in the reader?

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6. Based on your answer to question 5, what do you think poetry does for people?

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Use your answers to write an ars poetica for people who have never written poetry before. What would they need to know in order to write poetry successfully? Make sure your poem tells them at least four different things about what poetry writers should know or do.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

12.2



A large rectangular area of brown paper with horizontal lines, intended for writing a poem. The paper is held in place by four white corner tabs.

If you finish with time remaining, read back over your poem. Make sure to give it a title. Then think about all the tools you have learned in this unit for reading poetry. Is there someone you know who might enjoy reading or writing poetry? Give that person a copy of this poem as a way to inspire or encourage him or her.

# Vocabulary

## Core Vocabulary

absurdity-n.

foolishness, stupidity, or senselessness

entrechats-n.

dance-like jumps in which the performer taps his feet together quickly while in the air

perceive-v.

to understand or see

perforce-adv.

necessarily

rime-n.

a variation on the word *rhyme*

spread eagle-n.

a kind of jump in which the arms and legs are stretched out so that the body takes the shape of an X


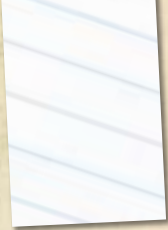
supposed-adj.

believed to be true

taut-adj.

stretched tightly





## Literary Vocabulary

ars poetica

a poem about the craft of poetry

personification

describing non-human things as if they had human qualities

# Lawrence Ferlinghetti

Lawrence Ferlinghetti was born in Yonkers, New York, in 1919. Several months before Ferlinghetti was born, his father died of a heart attack. Unable to care for him, his mother sent him to live with various relatives, and he eventually landed in France with his aunt. After they moved to America for work, his aunt left suddenly, leaving him with a foster family. It was there that he first encountered poetry.

After serving in the U.S. Navy in World War II, Ferlinghetti began writing poetry by imitating his heroes: T. S. Eliot and Ezra Pound. Determined to develop his own voice, he began to focus on creating a new style of poetry, leading to his collection *A Coney Island of the Mind*. Soon after its publication, Ferlinghetti started a poetry magazine and opened the City Lights Books store in San Francisco.

Ferlinghetti's poetry is known for its creative imagery and humor. He continues to write and publish today.



# The Echoing Green

William Blake

The sun does arise,  
And make happy the skies;  
The merry bells ring  
To welcome the Spring;  
The skylark and thrush,  
The birds of the bush,  
Sing louder around  
To the bells' cheerful sound,  
While our sports shall be seen  
On the Echoing Green.

Old John, with white hair,  
Does laugh away care,  
Sitting under the oak,  
Among the old folk.  
They laugh at our play,  
And soon they all say:  
'Such, such were the joys  
When we all, girls and boys,  
In our youth time were seen  
On the Echoing Green.'



Till the little ones, weary,  
No more can be merry;  
The sun does descend,  
And our sports have an end.  
Round the laps of their mothers  
Many sisters and brothers,  
Like birds in their nest,  
Are ready for rest,  
And sport no more seen  
On the darkening Green.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Answer the following questions. You may consult the poem as you work.

1. Using letters of the alphabet as you did in earlier lessons, mark the poem's rhyme scheme. You may write the letters on the printed copy of the poem in your Poet's Journal.

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2. Use your own words to summarize stanza 1.

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3. Use your own words to summarize stanza 2.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

4. Use your own words to summarize stanza 3.

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5. How do “Old John, with white hair” and the other “old folk” feel as they watch the children play? Make sure to quote words from the poem in your answer.

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6. What do the “Many sisters and brothers” have in common with “birds in their nest”?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

7. When the speaker states “like birds in their nest,” what type of figurative language is he using? Give a reason for your answer.

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8. The phrase “On the echoing Green” appears in stanza 1 and 2. In stanza 3 it changes to “On the darkening Green.” What are some reasons that the poet might make this change?

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**Reading Score:      /16 points**

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Blake's poem presents adults who look at children and think about growing up. On a separate sheet of paper, write your own poem describing your memories of growing up. Make sure your poem includes a title and figurative language such as simile and metaphor. When you have finished your poem, complete the checklist table below.

| Check | Statement                                                                                                                                             | Complete the statement below |
|-------|-------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------|
|       | The poetic tool I use in this poem is...<br><br>My poem is a really strong example of the tool being used. I know this because...                     |                              |
|       | I convey the message in a creative and new way. This is not a poem another person would write. It shows my unique imagination in the following way... |                              |
|       | I have looked over each line and made intentional choices about where to begin and end each line.                                                     | <i>(No writing here)</i>     |
|       | I read my poem aloud, thought about how it sounded, and then revised the poem so it is easy to follow and sounds great.                               | <i>(No writing here)</i>     |
|       | My poem will surprise my readers because...                                                                                                           |                              |



Name: \_\_\_\_\_

Date: \_\_\_\_\_

| Check | Question                                                                                                                    | Complete the question below |
|-------|-----------------------------------------------------------------------------------------------------------------------------|-----------------------------|
|       | My poem has strong images, such as...                                                                                       |                             |
|       | I have chosen the best words to express myself. I took out all the words I don't need.                                      | <i>(No writing here)</i>    |
|       | I have written a strong beginning to my poem by...                                                                          |                             |
|       | The ending of my poem looks and feels like an ending because...                                                             |                             |
|       | I chose the best title for my poem. It is really good because...                                                            |                             |
|       | I looked at my poem and decided whether it needed a particular shape, line breaks, long lines, or short lines. I decided... |                             |

Name: \_\_\_\_\_

Date: \_\_\_\_\_

| Check | Question                                                                                                                                                        | Complete the question below |
|-------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------|
|       | I have carefully decided how to use white space in my poem, especially in places where I want the reader to pause to think about what I just said. I decided... |                             |
|       | I have checked my spelling, and every word is spelled correctly.                                                                                                | <i>(No writing here)</i>    |

**Writing Score:        / 16 points**





Name: \_\_\_\_\_

Date: \_\_\_\_\_

A.1

## Middle-of-Year Assessment – Reading Comprehension

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### Passage 1:

#### Flying, Part I

*Reeve Lindbergh*

- 1 When I was your age, I was flying. I wasn't flying all the time, of course, and I didn't fly by myself, but there I was, nonetheless, on Saturday afternoons in the 1950s, several thousand feet in the air over the state of Connecticut, which is where I grew up. I sat in the back cockpit of a small airplane and looked down at the forests and the fields and the houses and the roads below me from an intense, vibrating height and hoped that my father, in the front cockpit, would not notice that I had cotton balls stuffed in my ears.
- 2 I always flew with my father, who had been a pioneer aviator in the 1920s and '30s. I think that he wanted to share his love for the air and for airplanes with his growing family, the way sportsminded fathers took their children to ball games on Saturdays and taught them to play catch afterward. My father took his children to the airport instead and taught them to fly.
- 3 Though he was the pilot on these flights, he did not own the airplane. It was a sixtyfive horsepower Aeronca, with tandem cockpits, that he rented from a former bomber pilot whose name was Stanley. Stanley managed the airport, including the huge loafshaped hangar that served as a garage for repairs and maintenance to the aircraft, and he leased out the group of small planes tethered near the building like a fleet of fishing boats clustered around a pier.

## A.1

Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

- 4 It was Stanley, most often, who stood in front of the airplane and waited for my father to shout “Con-TACT!” from the cockpit window, at which time, Stanley gave the propeller a hefty downward shove that sent it spinning into action and started the plane shaking and shuddering on its way. The job of starting the propeller was simple but perilous. My father had warned us many times about the danger of standing anywhere near a propeller in action. We could list almost as well as he did the limbs that had been severed from the bodies of careless individuals “in a split second” by a propeller’s whirling force. Therefore, each time that Stanley started the propeller, I would peer through its blinding whir to catch a glimpse of any pieces of him that might be flying through the air. Each time, I saw only Stanley, whole and smiling, waving us onto the asphalt runway with his cap in his hand and his hair blowing in the wind of our passing—“the propwash” my father called it.
- 5 My sister and my three brothers flew on Saturdays too. The older ones were taught to land and take off, to bank and dip, and even to turn the plane over in midair, although my second oldest brother confessed that he hated this—it made him feel so dizzy. The youngest of my three brothers, only a few years older than me, remembers my father instructing him to “lean into the curve” as the plane made a steep sideways dive toward the ground. My brother was already off balance, leaning away from the curve, and hanging on for dear life. For my sister, our father demonstrated “weightlessness” by having the plane climb so steeply and then dive so sharply that for a moment she could feel her body straining upward against her seatbelt, trying to fight free, while our father shouted out from the front seat that one of his gloves was actually floating in midair.
- 6 “See the glove? See the glove?” He called to her over the engine noise and explained that if this state of weightlessness could continue, everything inside the plane would go up in the air. My sister nodded, not speaking, because, she told me later, everything in her stomach was going up in the air, too, and she did not dare open her mouth.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

A.1  
Continued

- 7 My oldest brother took to flying immediately and eventually got a pilot's license, though he ended up joining the navy and becoming a "frogman," spending as much time underwater with an aqualung and a wetsuit as he ever had spent in the air. What he secretly yearned to do during the flying years, though, was to jump right out of an airplane altogether, with a parachute. Finally, many years later, he had his chance and told me about it afterward. He stood at the open door of the airplane, with the parachute strapped to his back, wobbling back and forth at first, like a baby bird afraid to leave the nest. Then he jumped, fell about a hundred feet through the air, and only then pulled the cord that caused the chute to blossom around him like a great circular sail. Swaying under it, he floated toward the ground until he landed, fairly hard. I listened with astonishment; my brother's daring thrilled me to the bone.
- 8 My father on the other hand, along with most of the early aviators, was not impressed by the growing enthusiasm for parachute jumping as a sport. Young daredevils like my brother could call it "skydiving" if they wanted to, but the aviation pioneers referred to it disgustingly as "jumping out of a perfectly good airplane." In their day, a pilot only jumped when he had to: if it was absolutely certain that the airplane was headed for a crash and the parachute was his only hope for survival.
- 9 I was considered too young for aerial adventures when I flew, so I did not get dizzy or sick or worry about whether my parachute would open. It was only the noise that gave me trouble. I have never shared other people's enthusiasm for loudness. I don't like sudden sounds that make you jump with alarm, like the noises of fireworks or guns, or endless sounds that pound in your head so hard you can't think about anything else, like the commotion made by jackhammers and the engines of small airplanes. My sister felt exactly the same way. In fact, she was the one who showed me how to stuff cotton balls in my ears, secretly, for takeoff—when the engine noise was loudest—and for as long during the flight as we could get away with it.



## A.1

Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

- 10 Our father frowned upon the cotton balls. If he saw them, he would make us remove them. He claimed that they diminished the experience of flying and were in any case unnecessary: The engine noise was not so terribly loud that one couldn't get used to it; he certainly had done so. But my sister and I agreed that the only reason he and the other early aviators had "gotten used to" the noise of airplane engines close to their ears was that they had been deafened early on. We were not about to let this happen to us!
- 11 My mother, who had also flown back in the early days, always told us that she had loved her experience as a glider pilot best, because there was such extraordinary quiet all around her. In the absence of the usual aircraft engine noise, she could hear the songs of birds and sometimes even the trilling of insects, crickets or cicadas, on the grassy hillsides below. She said that because there was no noise, she could actually feel the power of air, the way it could push up under the wings of a glider and keep it afloat—like a boat on water—with the strength of unseen currents. She talked about "columns of air," stretching like massive tree trunks between earth and sky. "Just because you can't see the air doesn't mean there's nothing to it," she said. "Most of the really important things in our lives are invisible, anyway."
- 

1. Based on "Flying, Part I," which statement best describes the differences between the author's oldest and youngest brothers?
- A. The author's oldest brother is outgoing, but her youngest brother is shy.
  - B. The author's oldest brother is playful, but her youngest brother is serious.
  - C. The author's oldest brother is hardworking, but her youngest brother is lazy.
  - D. The author's oldest brother is adventurous, but her youngest brother is cautious.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**A.1**  
Continued

2. Based on “Flying, Part I,” how is the author **most** similar to her mother and sister?
- A. They all enjoy the quiet.
  - B. They all appreciate nature.
  - C. They all get sick while flying.
  - D. They all feel trapped while flying.
3. **Part A:** Based on “Flying, Part I,” how are the author’s mother and father most similar?
- A. They both enjoy flying.
  - B. They both take risks while flying.
  - C. They both value spending time alone.
  - D. They both value spending time alone.

**Part B:** Which two pieces of evidence best support the answer in Part A?

- A. “I think he wanted to share his love for the air and for airplanes with his growing family . . .” (paragraph 2 )
- B. “My father had warned us many times about the danger of standing anywhere near a propeller in action.” (paragraph 4)
- C. “. . . the plane made a steep sideways dive toward the ground.” (paragraph 5)
- D. “He called to her over the engine noise . . .” (paragraph 6)
- E. “. . . she loved her experience as a glider pilot best . . .” (paragraph 11)
- F. “In the absence of the usual aircraft engine noise, she could hear the songs of the birds . . .” (paragraph 11)

**A.1**  
*Continued*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

4. Reread paragraph 7. Based on the paragraph, what is the meaning of the phrase “thrilled me to the bone”?
- A. to greatly excite
  - B. to suddenly surprise
  - C. to become very relieved
  - D. to become extremely afraid
5. Based on the passage, describe the differences in how the author’s family members feel about flying. Support your answer with information from the passage.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

A.1  
Continued

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**Passage 2:****Flying, Part II*****Reeve Lindbergh***

- 12 When it was my turn to fly with my father, I sat in the back cockpit and enjoyed the view all around me while he, in the front cockpit, flew the plane. I had a duplicate set of controls in back, with rudder pedals, a stick, and instruments, so that if I had been a true student pilot, I could have flown the plane myself, if called upon to do so. But since I was too young to understand or even to reach most of the controls in my cockpit, I just watched them move as if by magic, with no help from me at all, in response to my father's direction and will.
- 13 It looked easy. The stick in front of me, exactly like the one in front of my father in the forward cockpit, looked like the gearshift on our car. If it moved backward suddenly (toward me), it meant that my father had decided we were going up. There would be a rushing in my ears, in spite of the cotton, and as I looked over my father's head, through the front window of the aircraft, I would imagine that we were forcing our way right into heaven, higher and higher through ever more brilliantly white banks of cloud. I sometimes daydreamed of bumping into angels, assembled on one of these cloud banks with their halos and their harps, or startling St. Peter at the pearly gates, or God himself in his sanctuary.
- 14 But then, as I watched, my stick would point forward again, toward what I could see, over the front pilot seat, of the back of my father's neck, with its trim fringe of gray hair and a khaki shirt collar. Then the airplane would nose down, giving a cockeyed view on all sides of blue sky and wooded hillsides and little tiny roads with buglike cars creeping along them, so very slowly. When we were flying, I was struck always by the insignificance of the world we had left behind. Nothing on the ground had speed, compared to us. Nothing looked real. Once I had climbed



## A.1

## Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

into the airplane, all of life seemed concentrated inside the loud space of it, shaking but steady, with my father's own hand on the controls. We were completely self-sufficient, completely safe, rock-solid in the center of the sky.

- 15 It was also a bit monotonous. My father did the same things and said the same things, loudly, over and over. I knew by heart that a pilot had to fly with a steady hand, with no sudden or jerky movements, just a little throttle here, a little wing dip there, always a light, even touch, always a calm approach. I knew all the stories about student pilots—those not already dismembered by propellers—who “froze” to the stick in a panic and could not let go, forcing the plane into a tragic nosedive. There was no room in my father's lessons with me, his youngest and least experienced child, for soaring like the birds—no wind in the hair, no swooping and circling. We just droned along, my father and me.
- 16 And then, one Saturday afternoon, we didn't. I don't remember now exactly what made me understand there was something wrong with the airplane. I think there may have been a jerking sensation that repeated itself over and over. And I think too that there was a huge stillness in the air, a silence so enormous that it took me a moment to realize that it was actually the opposite of noise and not noise itself. The silence was there because the engine had stalled. Perhaps the most profound moment of silence occurred when my father realized that it was not going to start again—no matter what he did. We were in the middle of the sky, on a sunny Saturday afternoon over Connecticut, in a plane without an engine.
- 17 I don't think there was any drop in altitude, not at first. What I noticed was my father's sudden alertness, as if he had opened a million eyes and ears in every direction. I heard him say something sharp on the airplane's two-way radio to Stanley down below, and I could hear the crackle of Stanley's voice coming back. I knew enough not to say very much myself, although my father told friends later that I asked him once, in a conversational way, “Are we going to crash?” And when he told this part of the story, the part where I asked that question, he would laugh.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

A.1  
Continued

- 18 I don't remember being afraid of crashing. In fact, I don't remember fear at all, but I do remember excitement. At last something different was going to happen! I quickly took the cotton out of my ears because my father was talking. He told me that he was looking for a good place to land. We would have to land, he explained, because the engine wasn't working, and we could not land at the airport, because we were too far away to get there in time. (*In time for what? I wondered.*) He was looking for an open area to put the plane down in, right below us somewhere. We were now over a wooded hillside, dotted here and there with cow pastures: It would have to be a cow pasture. He spotted one that looked possible and circled down toward it.
- 19 There was nothing resembling a runway below us and no room to spare. He would have to tip the plane sideways and slip it into the pasture that way, somehow righting it and stopping its movement before it could hit any of the trees at the four edges of the field. We circled lower and lower, barely clearing the treetops, and then he told me to put my head down between my knees.
- 20 "Hold on!" my father said.
- 21 I didn't see the landing, because my head was down, but I felt it: a tremendous series of bumps, as if we were bouncing on boulders, and then the plane shook and rattled to a stop. Then we took off our seatbelts and opened the doors and got out. I didn't see any cows in the pasture, but there were a bunch of people coming toward us from the road, and it looked as if one of them might be Stanley from the airport. I was careful to stay clear of the propeller.
- 22 Nobody could figure out how we had landed safely. They had to take the plane apart to get it out of the pasture, a week or more after that Saturday afternoon. But my father and I got a ride back to the airport with Stanley and drove home in plenty of time for dinner. We didn't talk much on the way home. My father seemed tired, though cheerful, and I was thinking.

A.1

Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

23 I had found out something about him that afternoon, just by watching him work his way down through the air. I held on to the knowledge tightly afterward, and I still hold it to this day. I learned what flying was for my father and for the other early aviators, what happened to him and why he kept taking us up to try flying ourselves. As we came in through the trees, he was concentrating hard, getting the rudder and the flaps set, trying to put us in the best possible position for a forced landing, but he was doing more than that. He was persuading and coaxing and willing the plane to do what he wanted; he was leaning that airplane, like a bobsled, right down to where it could safely land. He could feel its every movement, just as if it were part of his own body. My father wasn't flying the airplane, he was being the airplane. That's how he did it. That's how he had always done it. Now I knew

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6. According to paragraphs 18-19 of "Flying, Part II," why did the author's father circle the plane over the pasture?
- A. to find a good landing spot
  - B. to cause the animals to leave the area
  - C. to warn people that the plane was landing
  - D. to give the author a better view of the landscape



Name: \_\_\_\_\_

Date: \_\_\_\_\_

A.1  
Continued

7. Which sentence best states the main ideas of “Flying, Part I” and “Flying, Part II”?
- A. The author’s father enjoyed sharing his love of flying with his children, and he was a skilled pilot.
  - B. The author’s father hoped his children would become pilots, and he influenced them to try new things.
  - C. The author’s father required his children to pay attention while flying, and he wanted them to follow their dreams.
  - D. The author’s father believed in his ability to fly an airplane, and he taught his children to have confidence in themselves.
8. How are the passages “Flying, Part I” and “Flying, Part II” mainly organized?
- A. by chronological order
  - B. by problem and solution to wrap around
  - C. through cause and effect
  - D. through a series of comparisons
9. Based on paragraph 17 of “Flying, Part 2,” what is the most likely reason the author’s father becomes suddenly more alert?
- A. He is confused by his son’s behavior.
  - B. He is frustrated by his son’s question.
  - C. The situation on the plane requires concentration.
  - D. The events on the plane cause him to become fearful.

A.1

Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Passage 3:****Reverend Abbott and Those Bloodshot Eyes, Part I***Walter Dean Myers*

- 1 When I was a kid in the late forties, I thought the whole world was like Harlem, full of life and colors and music that spilled out onto the streets for all the people to enjoy. Life was a constant adventure, although some moments were a lot more adventuresome than others. Take, for example, the fight between the kids on our block and Reverend Abbott, our visiting minister. We didn't have anything against Reverend Abbott because he was white, and I don't think he had anything against us because we weren't. In fact, he was probably a good man, and I'm sure he didn't deserve to have so much trouble during his first summer serving the Lord.
- 2 Reverend Robinson, our regular minister, was away for the summer trying to raise money for the church's upstate camp, Rabbit Hollow. That left Reverend Abbott just about in charge, or at least he thought he was. Actually, if Reverend Abbott hadn't tried so hard to help us, things might have been different. Take the time he tried to protect us from Sugar Ray Robinson, the greatest fighter in the world. We used to play a game called Skullies. You drew numbered boxes in the middle of the street and you shot bottle caps or checkers from one number to the other until you became a "killer," and then you knocked out all the other bottle caps. One day, about four of us were really involved in a game of Skullies and didn't notice the long, almost pink Cadillac cruising down the street. The driver of the Caddy was Sugar Ray Robinson, welterweight champion of the world. In those days, a lot of athletes either lived in or hung out in Harlem. Sugar Ray would often come around and play with the kids, the same way that Willie Mays, the baseball allstar, did when he came to New York.

Name: \_\_\_\_\_

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**A.1**  
Continued

- 3 OK, so Sugar Ray yelled at us, asking why we were blocking his car. Then he got out and challenged us to a fight. Now, we knew that Sugar Ray Robinson was the welterweight champion and would not hurt any of us, but Reverend Abbott didn't know anything of the sort. All he saw was a man getting out of his car and challenging the kids. He came out yelling at Sugar Ray and telling him that he had better get back into his car. Sugar Ray took one look at the tall, thin man in front of him, shook his head, and got back into his Caddy.
- 4 We tried to explain to Reverend Abbott that you didn't jump up into the face of Sugar Ray, but he didn't seem to get it. He just kept insisting that fighting was wrong and that we should learn to turn the other cheek. It was clear to us that the good reverend was trying to mess things up for us.
- 5 Being a kid in Harlem wasn't the easiest way to live. We didn't have much of a crime problem in those days, but we did have to worry about the Window Watchers and the Root Ladies. We certainly didn't need anybody else to look out for.
- 6 The Window Watchers were the biggest pain because there were more of them. They were the women who used to bring their pillows to the windows and watch what was happening on the block. Sometimes they would talk to each other from the windows, or order up collard greens from the vegetable man who brought his truck around in the afternoons. But mostly, they would watch what was going on and report to your mother if you did anything they considered wrong.
- 7 I remember one time Johnny Lightbourne threw a candy wrapper on the sidewalk in front of the church. A Window Watcher spotted him from the fourth floor and called down to another Watcher on the first floor. Johnny's mother knew about it before he got home.
- 8 This was bad, but the Root Ladies were worse. The thing was, you didn't mess with Root Ladies. Not that you actually believed that they could do anything with their roots and candles and mumbo jumbo, but there



## A.1

## Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

was no use taking chances. When you went over to La Marketa, you saw them sitting with rows of colored candles and twisted little roots that Fat Butch said looked like dried-up shrunken people, and you saw that they looked a little strange, and you crossed the street. No big deal—unless somebody threw a snowball at one of them and they looked at you with the evil eye. All you had to do if a Root Lady gave you the evil eye was to hold up a mirror and shine it back at her.

- 9 You had to know how to protect yourself when you were a kid. In a cigar box in my closet, I kept a small mirror for Root Ladies, a crucifix for vampires, and a ground-up peach pit to throw on dogs with purple tongues.
- 10 You also had to know some of the rules. You didn't play handball against a Root Lady's house, walk in her shadow, or bring a broom near her. If you followed the rules, you didn't have to worry—even if she could make her eyes glow and send them out at night to get you just when you were about ready to fall asleep.
- 11 What the Watchers and the Root Ladies did like was that all of the kids in the neighborhood went to church. In fact, most of our lives were centered around the church. I started Sunday school at about four and received my first book, *Stories for Every Day of the Year*, as a prize in the Tots Parade when I was five. In the summers, we went to Bible school, which was more like a summer camp than a religious school. Every kid in the neighborhood had made a wallet in Bible school.
- 12 We also learned to play basketball in the church gym. The ceiling in the gym was low and you could tell who played ball in our church because they had flat jump shots. The church also had dances for teenagers, and that really seemed to upset Reverend Abbott.
- 13 The dances had chaperones who carried fans advertising local funeral parlors. The chaperones would go through the crowd and put the fans between the couples dancing and tell them to “make room for the Holy Ghost.”



Name: \_\_\_\_\_

Date: \_\_\_\_\_

A.1  
Continued

- 14 When Reverend Abbott saw his first dance and the thirteen-and-up crowd doing their thing, he was upset. There was no room for such goings-on in the Presbyterian church. So he made an announcement that there would be no more dances while he was in charge. What he wanted to do was to substitute relay races and Bible quizzes for the dances. We didn't have MTV in those days, or video game arcades, and the dances were about our only social event. Somebody suggested a compromise: We would have relay races and square dancing. Reverend Abbott was pleased.
- 15 The next Friday was the first square dance. The chaperones stayed on the small stage and looked on approvingly. Then Reverend Abbott went to his study, and somebody put on a mambo record. It was hard to tell exactly who had put on the mambo record because it went on a second after the lights went out. The chaperones, mostly mothers and big sisters, immediately started for the light switches. They weren't that upset. But when Reverend Abbott opened the door and saw a host of healthy young bodies swinging to a frantic Latin beat in the eerie dimness of the red emergency lights, he was beside himself. The names of all the teenagers present were taken and their parents were notified the next morning by a committee of church ladies.
- 16 OK, so Reverend Abbott wanted a fight. We decided to give him one.
- 

10. Based on "Reverend Abbott and Those Bloodshot Eyes, Part I," what does the word *compromise* mean in paragraph 14?
- A. an answer to a question
  - B. a decision that requires action
  - C. a new way of thinking about the past
  - D. an agreement that settles differences

## A.1

Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

11. Based on “Reverend Abbott and Those Bloodshot Eyes, Part I,” how do the teenagers most likely feel when the minister wants to cancel the dances?
- A. excited
  - B. confused
  - C. concerned
  - D. disappointed
12. Based on “Reverend Abbott and Those Bloodshot Eyes, Part I,” which word best describes the Window Watchers?
- A. lazy
  - B. nosy
  - C. bored
  - D. lonely
13. Based on “Reverend Abbott and Those Bloodshot Eyes, Part I,” why did Reverend Abbott become the minister of the church?
- A. The previous minister was doing a poor job.
  - B. The previous minister went away for the summer.
  - C. The church members wanted him to plan events for the children.
  - D. The church members believed he was the best choice to lead them.
14. Which word best describes the tone of paragraph 5 of the story?
- A. calm
  - B. proud
  - C. playful
  - D. hopeful

Name: \_\_\_\_\_

Date: \_\_\_\_\_

A.1  
Continued**Passage 4:****Reverend Abbott and Those Bloodshot Eyes, Part II***Walter Dean Myers*

- 17 We had had young ministers like Reverend Abbott before. They would work for a few months in the church, then go on to another area or, if they were lucky, to their own church. We found out that Reverend Abbott was scheduled to give his first sermon on the second Sunday after breaking up our dance.
- 18 We also found out that there was going to be an important funeral in the church later that same day. Sam Johnson, the numbers man and Bar-B-Que King of Eighth Avenue, had died. Mr. Johnson was famous for his girth, his gold tooth, his promptness in paying off when you hit the number, and his barbecue sauce. It was rumored that his funeral would be attended by every big-time gangster in Harlem. There would even be, the story went, some Italian gangsters from East Harlem coming over.
- 19 So Reverend Abbott was going to have not one but two chances to show his stuff: He would give the morning sermon at 9:30 and then conduct the funeral at 12:00. He wanted to get them both right. Several sisters said that whenever they passed the minister's study, he was either sweating over his message or down on his knees, praying. It was to be his big day.
- 20 It was going to be our big day too.
- 21 The kids were divided into two groups—the “littles,” of which I was one, and the teenagers. It was the teenagers who came up with the plan to undermine Reverend Abbott. But the littles were part of the plot.



## A.1

## Continued

Name: \_\_\_\_\_

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- 22 Sunday school started in our church at 8:00 and was over at 8:45. At 9:15, the recorded caroling bells would start, calling all the worshipers to Sunday morning service.
- 23 At 9:00, Reverend Abbott was in his study, making last-minute changes in his sermon. Girls with ribbons on their braids and Vaseline rubbed into their faces and knees were out in front of the church. Some of the boys were planning to go to the West End Theater, which was showing three features and a serial. But some of the littles knew what was going to happen, and one of them had already sneaked upstairs and found out that it was Mrs. Davis who was going to put on the record that would summon everyone to church. Her favorite hymn was “What a Friend We Have in Jesus,” and its version of recorded bells sounded very nice. The little who discovered Mrs. Davis in the sound room went out and relayed the message to the big kids.
- 24 At three minutes to nine, the telephone on the first floor rang. There was a breathless voice on the wire: an urgent message for Mrs. Davis. Mrs. Davis was a pillar of the church. A tall woman with broad shoulders, a wide, dark face, and eyes that turned up ever so slightly, she had been one of its earliest members. Now she was being called downstairs with the word emergency ringing in her ears.
- 25 Emergencies in those days did not mean that your cat was in a tree or your car had a flat. An emergency in Harlem meant one of two things, either a death in the family or a fire.
- 26 Mrs. Davis rushed from the sound room, grasping the railings heavily as she made her way down the stairs toward the first floor telephone. The sound of her feet on the steps could be heard all the way down the hall.
- 27 Much to her surprise, there was no one on the phone when she answered it.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

A.1  
Continued

- 28 The sneakers on the teenager who ran into the sound room could hardly be heard. The record on the player was removed and another put in its place. The volume was turned up slightly. The door was closed and a padlock was put in place—not, mind you, the same padlock that was usually there and for which Mrs. Davis still held the key in her hands.
- 29 Then the teenager disappeared on his sneakered feet, down the stairs and out the side door onto 122nd Street.
- 30 The record could be heard all over the neighborhood.
- 31 “OOOOOOEE! DON’T ROLL YOUR BLOODSHOT EYES AT ME!”
- 32 Heads turned, mouths dropped opened, eyes widened. People couldn’t believe what they were hearing!
- 33 The lyrics were less than elegant. The song, about a man who had been out all night carousing and whose eyes are bloodshot in the morning, wasn’t that original. But coming from the church sound system, amplified for the glory of God and the amusement of the entire neighborhood, it would long be remembered.
- 34 Reverend Abbott himself flew up the stairs, two at a time, sweat popping off his brow, only to find the heavy door hopelessly locked.
- 35 Mrs. Davis followed to find him banging on the padlock with his fist. She took a look, saw the padlock had been changed, and turned and rushed back down the stairs in search of the church janitor.
- 36 The record played over and over until the janitor was located and the lock broken. By the time the record was removed and the proper one put on in its place, the entire church was in an uproar. Some people were upset, and others suppressed smiles. We littles went into the back alley and told each other what records we would have put on if we had had the chance. We also stuck our fingers with a pin and swore in blood that we wouldn’t tell who had done it, even though only a few of us knew which teenager had actually been in the sound room.

## A.1

## Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

- 37 Reverend Abbott started his sermon by talking about how some people didn't realize how lucky they were to have a nice church like ours. Then he tried to get into his regular sermon, which was about all the work that Noah put in when he built the ark and why we should all work for God. But he was so nervous that he forgot most of it.
- 38 The funeral went a lot better. Because Fat Butch's mama was Sam Johnson's goddaughter, he had to go to the funeral with her. He said that Reverend Abbott went on about how it wasn't always easy to tell a good man from a bad man and how we shouldn't judge people without seeing their true hearts. All the gangsters at the funeral liked this a lot and one even cried.
- 39 The next Sunday, Reverend Abbott put two teenagers in charge of making sure the right record was on, which stopped all the hopes of the littles that "Open the Door, Richard" would call the faithful to church.
- 40 On Reverend Abbott's last Sunday, he thanked the congregation and said that he thought he was ready to face any challenge that God might put before him. He was probably right.
- 

15. Based on "Reverend. Abbott and Those Bloodshot Eyes, Part II," how does the minister most likely feel when the teenagers play music on the intercom?
- A. worried and tired
  - B. bored and frustrated
  - C. lonely and confused
  - D. upset and embarrassed



Name: \_\_\_\_\_

Date: \_\_\_\_\_

A.1  
Continued

16. In “Reverend Abbott and Those Bloodshot Eyes,” the main conflict in the story is between which two groups of people?
- A. children and adults
  - B. ministers and athletes
  - C. young toddlers and older teenagers
  - D. community members and church members
17. What is the relationship between Part I and Part II of “Reverend Abbott and Those Bloodshot Eyes”?
- A. Part 1 introduces the conflict between the children and the minister, and Part 2 develops the conflict.
  - B. Part 1 describes the characters who live in the neighborhood, and Part 2 explains the jobs those people perform at church.
  - C. Part 1 provides background information on the minister, and Part 2 explains how hard the minister works to care for the children.
  - D. Part 1 explains the importance of the setting to the community members, and Part 2 explains the how those people work to take care of their community.
18. Which word best describes the behavior of the teenagers toward the minister?
- A. caring
  - B. selfish
  - C. respectful
  - D. mischievous



A.1

Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

19. Based on “Reverend Abbott and Those Bloodshot Eyes,” explain how the narrator feels about his community. Support your answer with details from the story.

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20. How does the narrator’s point of view influence how events are described?

- A. Since the narrator is a child, he is pleased with the actions of the teenagers, while the adults are not.
- B. Since the narrator is a church member, he understands the behavior of the minister, while the community members do not.
- C. Since the narrator is a fun-loving person, he enjoys the activities at church more than the other participants.
- D. Since the narrator is a respectful person, he treats old people more kindly than the other children.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

A.2

## Grade 5 Middle-of-Year Assessment Summary

### Reading Comprehension Assessment

| Score Required to Meet Benchmark of 80% | Student Score |
|-----------------------------------------|---------------|
| 16/20                                   | _____/20      |

### Word Reading in Isolation Assessment (if administered)

List the missed letter-sound correspondences and syllabication errors in the spaces below:

|       |       |       |       |
|-------|-------|-------|-------|
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |

### Other Notes:

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A.2  
Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

### Fluency Assessment Scoring Sheet

|                                                         |                                                         |                                           |
|---------------------------------------------------------|---------------------------------------------------------|-------------------------------------------|
|                                                         | <input style="width: 100%; height: 50px;" type="text"/> | <b>Words Read in One Minute</b>           |
| —                                                       | <input style="width: 100%; height: 50px;" type="text"/> | <b>Uncorrected Mistakes in One Minute</b> |
| <input style="width: 100%; height: 50px;" type="text"/> |                                                         | <b>W.C.P.M.</b>                           |

| Percentile                                          | Spring Grade 5<br>W.C.P.M. |
|-----------------------------------------------------|----------------------------|
| 90                                                  | 194                        |
| 75                                                  | 168                        |
| 50                                                  | 139                        |
| 25                                                  | 109                        |
| 10                                                  | 83                         |
| <b>Comprehension Questions Total Correct ____/4</b> |                            |

|                                                     |
|-----------------------------------------------------|
| <b>Benchmark Fluency:</b><br>Percentile 50 or above |
| <b>Student Fluency:</b> _____                       |
| <b>Benchmark Comprehension:</b><br>3/4 Questions    |
| <b>Student Comprehension:</b> ____/4 Questions      |

Name: \_\_\_\_\_

Date: \_\_\_\_\_

A.3

## Middle-of-Year Grammar Assessment

**Read and answer each question. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.**

- Underline the subject and circle the predicate in the following two sentences.
  - Grandma and Grandpa loved to tell stories about the days before the Internet.
  - A fish riding a bicycle is an unusual sight.
- Indicate whether the following sentence fragments are subjects or predicates. Then add the missing part to form a complete sentence.

**Example:** Fragment: came in second place in the relay race.

The fragment is a: subject (predicate)

Full sentence: My team came in second place in the relay race.

A. Fragment: All the nurses

The fragment is a: subject      predicate

Full sentence: \_\_\_\_\_

B. Fragment: Don Quixote and Sancho

The fragment is a: subject      predicate

Full sentence: \_\_\_\_\_

C. Fragment: always spreads rumors.

The fragment is a: subject      predicate

Full sentence: \_\_\_\_\_

# A.3

Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

3. Rewrite the following run-on sentences as two complete sentences.

- A. Native Americans first settled California later it was claimed by the Spanish Empire.

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- B. Last summer I visited Mount Rushmore this summer I will visit the Alamo.

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4. Read each pair of sentences. If the information in the two sentences is similar, rewrite the sentences using one of the words or phrases that compare. If the information in the two sentences is different, rewrite the sentences using one of the words or phrases that contrast.

| Words and Phrases that Compare                                          | Word and Phrases that Contrast                                                            |
|-------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|
| similarly<br>likewise<br>in the same way<br>just as<br>resemble<br>also | however<br>in contrast<br>alternatively<br>whereas<br>instead<br>on the other hand<br>but |



Name: \_\_\_\_\_

Date: \_\_\_\_\_

**A.3**  
*Continued*

- A. When I was young, I only ate pasta. Now I'm interested in trying all kinds of new food.

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- B. Cesar is excited about starting middle school. Stephanie is excited about starting high school.

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- C. My sister loves to watch the summer Olympic Games. My brother is only interested in the winter Olympics.

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- D. My father only roots for California baseball teams. I only root for California baseball teams.

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# A.3

Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

5. Underline the action verbs and circle the linking verbs in the following sentences

- A. Ms. Kessler reads to us three times a week. She is my favorite teacher.
- B. Christopher was shorter than his father. Then he grew six inches. Now he is almost as tall as his father.
- C. My friends and I were excited for summer vacation. We planned to swim every day.
- D. I made a card for my mother so that I will be ready for her birthday.

6. **Part A:** Write a sentence using an action verb.

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**Part B:** Write a sentence using a linking verb.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

A.3  
Continued

7. Use the information in the *Subject* and *Verb* columns of the following chart to fill in the *Agreement in the Present Tense* column so that the subject and verb are in agreement in the present tense. An example is provided.

| <b>Subject</b> | <b>Verb</b> | <b>Agreement in the Present Tense</b> |
|----------------|-------------|---------------------------------------|
| they           | to be       | they are                              |
| the brothers   | to explore  |                                       |
| she            | to dance    |                                       |
| we             | to study    |                                       |
| the yard       | to be       |                                       |

8. Write a sentence using one of the subject-verb combinations you created in Question 7.

---



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---

9. Write sentences that include the following items in a series. Be sure to use commas correctly.

A. salt pepper sugar

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---

**A.3**  
Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

B. Tom Jose Cody

---

---

10. Use the information in the **Subject** and **Verb** columns of the following chart to fill in the **Agreement in the Past Tense** column so that the subject and verb are in agreement in the past tense. An example is provided.

| <b>Subject</b> | <b>Verb</b> | <b>Agreement in the Past Tense</b> |
|----------------|-------------|------------------------------------|
| my friends     | to play     | my friends played                  |
| Sancho         | to follow   |                                    |
| she            | to be       |                                    |
| we             | to be       |                                    |
| the flag       | to be       |                                    |

11. Write a sentence using one of the subject-verb combinations you created in Question 10.

---

---

---

Name: \_\_\_\_\_

Date: \_\_\_\_\_

A.3  
Continued

12. Circle the prepositions and underline the prepositional phrases in the following sentences.

- A. Living in the city can be fun.
- B. My dad wakes up before anyone else.
- C. Her favorite hiding place is behind the sofa.
- D. She shared secrets with her brother.
- E. Ms. O'Donnell began her lesson after the bell rang.

13. Choose the preposition from the word box that best completes each of the following sentences. Then circle the function of the preposition (place, time, or partner) below the sentence. An example is provided.

|      |      |     |    |
|------|------|-----|----|
| with | from | her | in |
|------|------|-----|----|

**Example:**

I ran away from home, but not for long.

place time partner

- A. I have band rehearsal \_\_\_\_\_ school today.

*place time partner*

- B. The salesman put the shoes \_\_\_\_\_ the box.

*place time partner*

- C. I always sit \_\_\_\_\_ my friend on the school bus.

*place time partner*

# A.3

Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

14. Write sentences using the following correlative conjunctions.

either/or

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both/and

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15. Underline the interjection in each sentence. Then write the type of interjection (*strong* or *mild*) on the line that follows.

A. Oh, I seem to have misplaced my pencil.

Type: \_\_\_\_\_

B. Wait! There's a shark in the pool.

Type: \_\_\_\_\_

Name: \_\_\_\_\_

Date: \_\_\_\_\_

A.4

## Middle-of-Year Morphology Assessment

***Read and answer each question. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.***

1. Choose and write the word that best completes the following sentences.

These one-of-a-kind earrings are handmade and \_\_\_\_\_.

- A. replaceable
- B. irreplaceable
- C. responsible
- D. irresponsible

The time Javier spent working on his handwriting paid off when his teacher told him his school work was \_\_\_\_\_ and a pleasure to read.

- A. regular
- B. irregular
- C. legible
- D. illegible



**A.4**  
Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

2. Choose one of the following word pairs and write sentences using each word.

|                      |                        |
|----------------------|------------------------|
| action interaction   | national international |
| section intersection | personal interpersonal |

First sentence:

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Second sentence:

---

---

---

3. **Part A.** What does the root *tract* mean?

- A. to pull or draw out
- B. to push in
- C. to empty
- D. to protect

Name: \_\_\_\_\_

Date: \_\_\_\_\_

A.4  
Continued

**Part B.** Choose and write the word that best completes the following sentence.

The cloudy weather did not \_\_\_\_\_ from the beautiful view of the valley.

- A. attract
- B. extract
- C. tractor
- D. detract

4. Choose and write the word that best completes the following sentences.

empty   emptiness   bright   brightness  
drowsy   drowsiness   steady   steadiness

- A. When I saw how \_\_\_\_\_ the morning was, I decided to wear my sunglasses.
- B. After all the furniture was removed, the \_\_\_\_\_ of the house made Jin feel sad.
- C. My \_\_\_\_\_ caused me to yawn and put my head down.
- D. Dr. McWilliam's \_\_\_\_\_ hand helps him to be a good surgeon.



A.4  
Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

5. **Part A.** Choose a word with a root that means “to empty.”

- A. attract
- B. irresponsible
- C. encircle
- D. evacuate

**Part B.** Write a sentence using the word you chose in Part A.

---

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6. **Part A.** Add the prefix *im-* to the word *patient* to change the meaning of the word. Then write a sentence using the new word.

**patient**–adj., able to remain calm while waiting

new word: \_\_\_\_\_

sentence using new word:

---

---

Name: \_\_\_\_\_

Date: \_\_\_\_\_

A.4  
Continued

**Part B.** Add the prefix in- to the word audible. Then define the new word.

**audible**–adj. able to be heard

new word: \_\_\_\_\_

sentence using new word:

---

---

7. If a construction worker excavates a piece of land, what does the construction worker do?
- A. He builds on the land.
  - B. He takes away dirt from the land.
  - C. He adds dirt to the land.
  - D. He pours cement on the land.
8. Which word has a root that means “to save” or “to protect”?
- A. extract
  - B. evacuate
  - C. servant
  - D. biography

**A.4**  
Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

9. Choose and write in the word that best completes the following sentences.

A. The cloudy weather did not \_\_\_\_\_ from the beautiful view of the valley.

attract, extract, tractor, detract

B. Unjust laws might \_\_\_\_\_ the citizens.

rage, enrage, force, enforce

C. Mountain climbing without the proper equipment placed Whitney in great \_\_\_\_\_.

courage, encourage, danger, endanger

10. A word ending with the suffix *ist* most likely describes:

A. a place or location

B. a strong action

C. a job or occupation

D. a time or era

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Word Reading in Isolation Assessment Scoring Sheet

|   | a                                                                  | b                                                      | c                                                   | d                                                               | e                                                                          |
|---|--------------------------------------------------------------------|--------------------------------------------------------|-----------------------------------------------------|-----------------------------------------------------------------|----------------------------------------------------------------------------|
| 1 | steady<br>/sted*ee/<br>closed * open                               | asphalt<br>/as*fawlt/<br>closed * digraph              | oxygen<br>/ox*j*ən/<br>closed * closed * closed     | dovetail<br>/dʊv*tæɪ/<br>digraph * digraph                      | birthplace<br>/berth*plæəs/<br>r-controlled * digraph                      |
| 2 | bravo<br>/brov*oe/<br>closed * open                                | washtub<br>/wosh*tub/<br>closed * closed               | consume<br>/kun*soom/<br>closed * digraph           | delight<br>/de*liet/<br>ə * digraph                             | council<br>/koum*səl/<br>digraph * ə                                       |
| 3 | accuse<br>/ə*kuez/<br>ə * digraph                                  | riddle<br>/rid*əl/<br>closed * -le                     | trolley<br>/trol*ee/<br>closed * open               | scoreboard<br>/skor*bord/<br>r-controlled *<br>r-controlled     | cruise<br>/kruoz/<br>guarantee<br>/gaer*ən*tee/<br>r-cont. * closed * open |
| 4 | marvelous<br>/mar*vəl*us/<br>r-cont. * ə * digraph                 | betrayal<br>/be*trae*əl/<br>ə * digraph * ə            | freighter<br>/fraet*er/<br>digraph * r-controlled   | floored<br>/flord/<br>crescent<br>/kres*ent/<br>closed * closed | quality<br>/qual*ifi/ie/<br>closed * closed * open                         |
| 5 | blizzard<br>/bliz*erd/<br>closed * r-controlled                    | prairie<br>/praer*ee/<br>r-controlled * open           | concrete<br>/kon*kreet/<br>closed * digraph         | gherkin<br>/ger*kin/<br>r-controlled * closed                   | disprove<br>/dis*proov/<br>closed * digraph                                |
| 6 | breakwater<br>/braek*wot*er/<br>digraph * closed *<br>r-controlled | peachy<br>/peech*ee/<br>digraph * open                 | spiffier<br>/spif*ee*er/<br>closed * open * r-cont. | loathe<br>/loeth/<br>open * open                                |                                                                            |
| 7 | yearning<br>/yern*ing/<br>r-controlled * closed                    | exercise<br>/ex*er*siez/<br>closed * r-cont. * digraph |                                                     |                                                                 |                                                                            |

# A.5

Name: \_\_\_\_\_

Date: \_\_\_\_\_

| Word Reading in Isolation Assessment Scoring Sheet |                                                                                                 |                                                              |                                                                            |                                                                    |                                                                                                            |
|----------------------------------------------------|-------------------------------------------------------------------------------------------------|--------------------------------------------------------------|----------------------------------------------------------------------------|--------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|
|                                                    | a                                                                                               | b                                                            | c                                                                          | d                                                                  | e                                                                                                          |
| 8                                                  | audit<br>/aw*dit/<br>digraph * closed                                                           | baboon<br>/bab*oon/<br>closed * digraph                      | continue<br>/kun*tin*ue/<br>closed * closed * open                         | taught<br>/tawt/<br>warming<br>/worn*ing/<br>r-controlled * closed | overdue<br>/oe*ver*doo/<br>open * r-cont.*<br>digraph<br>worthless<br>/werth*les/<br>r-controlled * closed |
| 9                                                  | chasm<br>/kaz*əm/<br>closed * closed                                                            | human<br>/hue*man/<br>open * closed                          | pulled<br>/poold/<br>paperboy<br>/pae*per*boi/<br>open * r-cont. * digraph | courses<br>/kors*ez/<br>r-controlled * closed                      | woodchuck<br>/wood*chuk/<br>digraph * closed                                                               |
| 10                                                 | scowl<br>/skoul/<br>switch<br>/swich/<br>calculate<br>/kal*kue*laet/<br>closed * open * digraph | avoidance<br>/ə*void*əns/<br>ə * digraph * closed            | whopper<br>/wop*er/<br>closed * r-controlled                               | sprinkle<br>/spring*kəl/<br>closed * -le                           | knitting<br>/nit*ing/<br>closed * closed                                                                   |
| 11                                                 | crumb<br>/krum/<br>mustache<br>/mus*tash/<br>closed * closed                                    | crumb<br>/krum/<br>mustache<br>/mus*tash/<br>closed * closed | partridge<br>/par*trij/<br>r-controlled * closed                           | partridge<br>/par*trij/<br>r-controlled * closed                   | assign<br>/ə*sien/<br>ə * digraph                                                                          |
| 12                                                 | wriggle<br>/rig*əl/<br>closed * -le                                                             | bizarre<br>/biz*ar/<br>closed * r-controlled                 | recommit<br>/ree*kum*it/<br>open * closed * closed                         | recommit<br>/ree*kum*it/<br>open * closed * closed                 | mistletoe<br>/mis*əl*toe/<br>closed * -le * open                                                           |



Name: \_\_\_\_\_

Date: \_\_\_\_\_

A.6

## Fluency Assessment - Recording Copy

### Pegasus for a Summer

Michael J. Rosen

- 1 Outside school, I did two things better than most kids (and 13  
 doing better probably meant as much to me as it meant 26  
 to everyone else): swimming and horseback riding. Yet 41  
 without a pool or a stable at school, I could never prove 54  
 those talents to anyone. But the day camp I attended each 57  
 summer provided for both.
- 2 Oh, one year, I did compete on a swim team with my best 73  
 friend Johnny. I swallowed a teaspoon of honeyenergy 85  
 before each event with the others in my relay. All season, 98  
 my eyes bore racoon rings from the goggles. Ribbons hung 113  
 from my bedroom corkboard. But I hated it, hated it just 125  
 as I hated every sport that had fathers barking advice from 138  
 the sidelines, or hotshot classmates divvying the rest of 149  
 us into shirts and skins, or coaches always substituting in 162  
 their favorite players, and team members who knew every 174

# A.6

Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

spiteful name for someone who missed a catch, overshot a goal, slipped out of bounds, fouled, fumbled, or failed them personally in a zillion ways.

- 3 But I didn't give up swimming, as I had baseball, football, 187  
and basketball. (Their seasons were so brief, how could a 199  
person master one skill before everyone switched to the 211  
next sport?) And I devoted myself to horseback riding. 213
- 4 The whole idea of camp, which represented the whole idea 225  
of summer, hinged on those few hours each week at the 240  
camp stable, just as the whole of the school year merely 251  
anticipated the coming summer vacation. At camp, it was 267  
simply me against—no one. It was me with the horse. The 279  
two of us composed the entire team, and we competed with 289  
greater opponents than just other kids. We outmaneuvered 300  
gravity, vanquished our separate fears, and mastered a 302  
third language: the wordless communication of touch and  
balance.

**Word Count:** 302





P.P.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

### Short-Answer Writing Questions—Text-Based

After reading the poem, you will answer several questions.

Who is the narrator of the poem?

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---

---

What traits of the speaker are emphasized?

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---

What metaphors, similes, or other forms of figurative language does this poet use?

---

---

---

---

Name: \_\_\_\_\_

Date: \_\_\_\_\_

P.P.7

Identify an example of repetition of words or phrases in the poem.

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---

In one sentence, describe what this poem is about.

---

---

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---

## P.P.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Graphic Organizer**

Langston Hughes uses many different sensory details to help the reader to feel, see, smell, taste, and hear throughout this poem. Imagine yourself as the narrator of the poem. Complete the graphic organizer to infer what the narrator has experienced.

What the character feels:

\_\_\_\_\_

Quote/detail from the poem:

\_\_\_\_\_

What the character sees:

\_\_\_\_\_

Quote/detail from the poem:

\_\_\_\_\_

What the character smells:

\_\_\_\_\_

Quote/detail from  
the poem:

\_\_\_\_\_

What the character hears:

\_\_\_\_\_

Quote/detail from the poem:

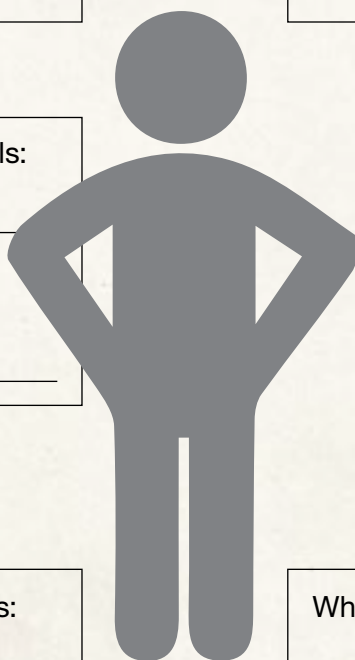
\_\_\_\_\_

What the character tastes:

\_\_\_\_\_

Quote/detail from the poem:

\_\_\_\_\_









# Vocabulary

## Core Vocabulary

ancient—*adj.*

belonging to the very distant past and no longer in existence

bosom—*n.*

a woman's chest



P.P.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

### Short-Answer Questions

Summarize the poem you read.

---

---

---

Suggest a new title for the poem, one that highlights a different part of the poem from its current title.

---

---

---

Name: \_\_\_\_\_

Date: \_\_\_\_\_

P.P.2

What devices does the poet use? Complete the table below using examples from the poem.

| Poetic Device   | Example(s) from "I Am Offering This Poem" |
|-----------------|-------------------------------------------|
| Repetition      |                                           |
| Simile          |                                           |
| Personification |                                           |
| Point of View   |                                           |

# P.P.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Graphic Organizer

The poem uses several similes to compare various things to a poem. Complete the table below.

| ITEMS                                                                               | Quotes from the Poem | In Your Own Words, How is the Poem Like This Item? |
|-------------------------------------------------------------------------------------|----------------------|----------------------------------------------------|
|    |                      |                                                    |
|   |                      |                                                    |
|  |                      |                                                    |
|  |                      |                                                    |







# Vocabulary

## Core Vocabulary

mature—*adj.*

fully developed physically; full-grown

dense—*adj.*

closely compacted in substance

hogan—*n.*

traditional Navajo hut of logs and earth

P.P.3

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Performance Reflection Sheet**

What did you like about the subject of the poem?

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What is this poem about?

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---

---

What did you like about the language in the poem?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

P.P.3

Did the student use figurative language, or alliteration, or anaphora?

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What did you like about how the speaker performed the poem? Did anything stand out for you? What was it and why?

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---

Remember to focus on positive feedback. Of course you can have constructive criticism too (what can be improved). You may wish to write that down, but do not share it for now.





# Glossary

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## A

---

- absurdity—*n.*** foolishness, stupidity, or senselessness
- Allah—*n.*** Arabic word for God
- allusion—*n.*** an indirect reference to an outside work of art or a cultural figure
- anaphora—*n.*** the repetition of words at the start of a series of lines in a poem
- ancient—*adj.*** belonging to the very distant past and no longer in existence
- apostrophe—*n.*** writing that addresses a person or thing that is not present
- arbor—*n.*** structure used for supporting vines, which wind around the arbor as they grow
- ars poetica—*n.*** a poem about the craft of poetry
- assurance—*n.*** a promise
- astronomer—*n.*** scientist who studies outer space and the bodies (such as stars, moons, and planets) in it

## B

---

- beams—*n.*** thick pieces of wood or steel
- bosom—*n.*** a woman's chest

C

---

- cautious—*adj.*** careful
- content—*adj.*** the words or subject of a piece of writing
- convenient—*adj.*** nearby or easy to find
- copper beech—*n.*** a large tree that can live for several hundred years and grow to a height of over 150 feet

D

---

- dense—*adj.*** closely compacted in substance
- dew—*n.*** drops of water that form overnight

E

---

- emblem—*n.*** a symbol
- entrechats—*n.*** dance-like jumps in which the performer taps his or her feet together quickly while in the air
- evident—*adj.*** clear or obvious
- excerpt—*n.*** a small part of a larger work; for example, one chapter of a novel or one paragraph of a newspaper article
- exiled—*n.*** away from one's homeland

F

---

**figurative language—*n.*** words or phrases that mean more than their dictionary definition; similes and metaphors are two examples of figurative language

**figures—*n.*** numbers or diagrams

**fluster—*n.*** a confused feeling

**form—*n.*** the shape, structure, or appearance of a piece of writing

G

---

**glinting—*adj.*** sparkling or shining

H

---

**hogan—*n.*** traditional Navajo hut of logs and earth

I

---

**immense—*adj.*** extremely large

**implied metaphor—*v.*** a comparison that is not made directly

**indifferent—*n.*** uncaring



J

---

**Joha—*n.*** a character in Palestinian folktales who is known for playing tricks

L

---

**learn'd—*adj.*** a shortened version of *learned* (in which the apostrophe stands in for missing letter *e*) used to describe people, especially those who have spent many years studying one subject

**lecture—*n.*** a talk, usually given by a teacher or other expert, on a single topic

**line break—*n.*** the place where a line ends

M

---

**mature—*n.*** fully developed physically; full-grown

**metaphor—*n.*** a figure of speech in which the words typically used to describe one thing are used to describe something else in order to suggest a likeness

**mystical—*adj.*** not of this world

O

---

**oar—*n.*** a long, thin, usually wooden pole with a blade at one end, used to row or steer a boat

## P

- parallel structure**—*n.* when the same form is repeated in a series of lines or stanzas; poets often use parallel structure to demonstrate that they are linking two ideas or descriptions
- perceive**—*v.* to understand or see
- perforce**—*adv.* necessarily
- personification**—*n.* describing non-human things as if they had human qualities
- plash**—*n.* a splash
- proofs**—*n.* in math, arguments that show an idea or rule must be correct
- pulsing**—*adj.* throbbing rhythmically, like a heart beating.

## Q

- quatrain**—*n.* four-line stanza

## R

- rhyme**—*n.* words that end in the same sound or sounds
- rhyme scheme**—*n.* the pattern of repeated rhyming words in a poem
- rime**—*n.* variation of the word *rhyme*
- rue**—*v.* to feel sorry about or regret



S

---

- scuppernongs—*n.*** large grapes found in the southeastern United States
- seam—*n.*** the place where two things connect
- simile—*n.*** a comparison of two different things using the words *like* or *as*
- slant rhyme—*n.*** when two words share only the same final consonant sound (example: *crumb* and *home*)
- spread eagle—*n.*** a kind of jump in which the arms and legs are stretched out so that the body takes the shape of an X
- stanza—*n.*** a section of a poem; consists of a line or group of lines
- stanza break—*n.*** the blank space that divides two stanzas from each other
- supposed—*adj.*** believed to be true

T

---

- taut—*adj.*** stretched tightly
- theme—*n.*** main point or topic
- tone—*n.*** the attitude of a piece of writing, expressed through the style of writing and the words the author uses
- transfixed—*adj.*** intensely focused

U

---

**unaccountable—*adj.*** something that cannot be explained; a person who does not take responsibility

V

---

**variation—*n.*** a different approach to a topic

**vast—*adj.*** extremely big

**veteran—*n.*** a person who has been in the military

**villanelle—*n.*** a poetic form with nineteen lines and a set pattern of repeating lines and rhyming words

Y

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**wake—*n.*** a trail of disturbed water or air left by the passage of a ship or aircraft















































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Lined writing area with 18 horizontal lines.











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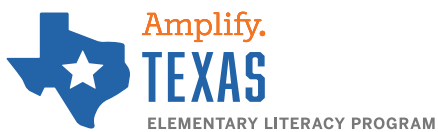
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**Grade 5 | Unit 5 | Poet's Journal**  
**Poetry: Collage of Words**

ISBN 9781643837659



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# Grade 5

## Unit 5: *Poetry: Collage of Words*

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### Unit-level Essential Question

How do figurative language and literary devices enhance a poem?

#### Lessons 1–4

**Guiding Question:** What are some important qualities of a poem?

**Writing Prompt:** Imagine your friend had trouble understanding anaphora. Help them understand by describing anaphora in your own words, including an example.

#### Lessons 5–8

**Guiding Question:** How does figurative language differ from literal language?

**Writing Prompt:** Using Emily Dickinson's poem "#359" as an example, describe the difference that figurative language can make in a poem.

#### Lessons 9–13

**Guiding Question:** What skills or traits does someone need to write poetry?

**Writing Prompt:** Choose 1-2 words from the following list: *busy, tired, loud, train, bird, good, hot, tall, sweet, bug, feather, pie, lion, light, quiet*. Use the words you select to write a simile. For an extra challenge, see if you can write a quatrain that includes your simile!

### Unit 5 Culminating Activity

Think back on all the knowledge you've gained about poetry in this unit. You know a lot more now than you did before, but it might have been intimidating at first! Create a presentation for students who will study this unit next year and who might also be intimidated by poetry. What do you think was the most interesting thing you learned, and what advice would you give others beginning this unit?



Grade 5

## Unit 5 | Digital Components

### Poetry: Collage of Words

Grade 5

Unit 5

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# Poetry: Collage of Words

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**Digital Components**



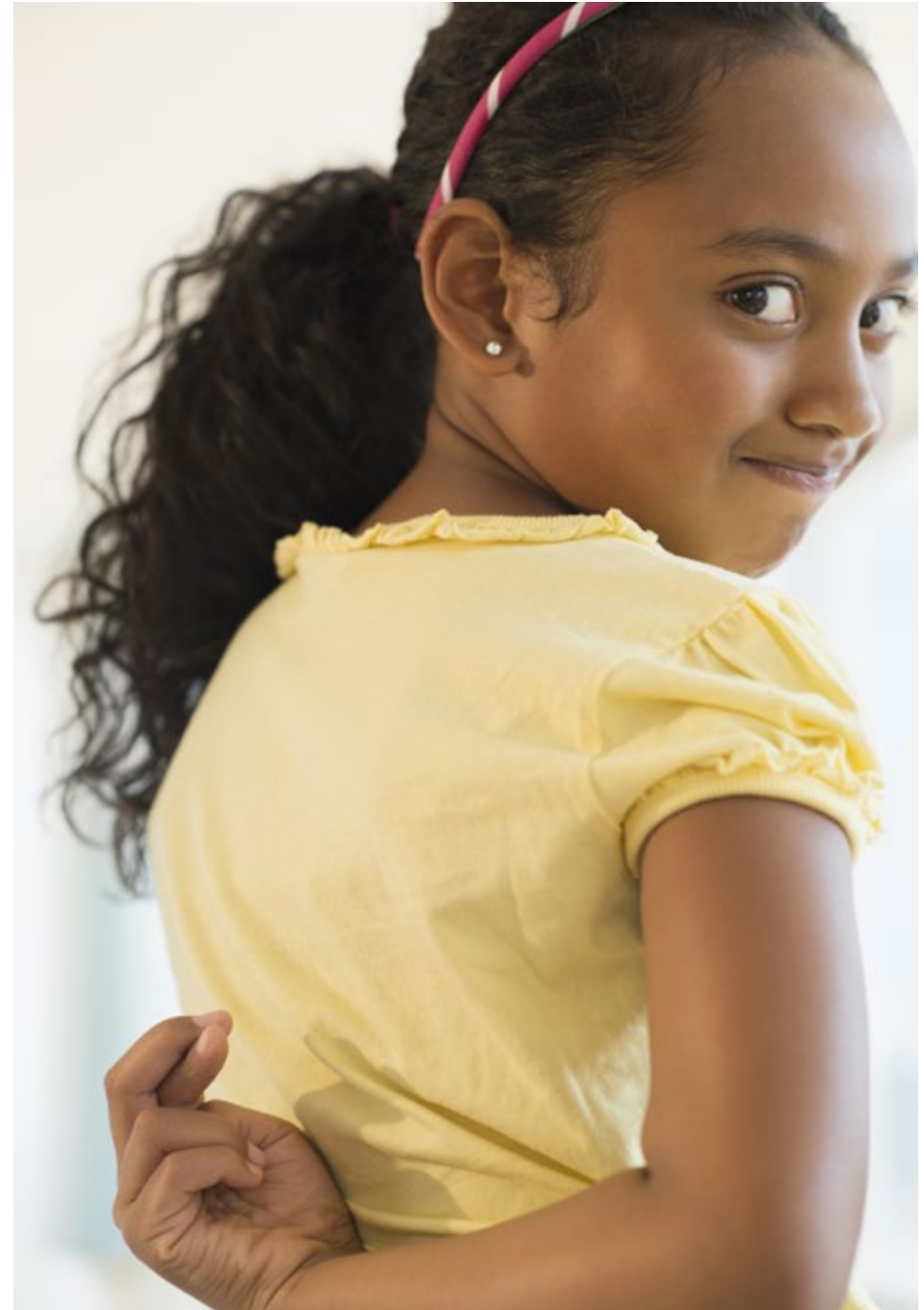
**Contents**  
**Poetry: Collage of Words**  
Digital Components

|                 |                                                                          |   |
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| <b>Lesson 3</b> | Text: First 4 lines from “When I Heard the Learn’d Astronomer” . . . . . | 4 |
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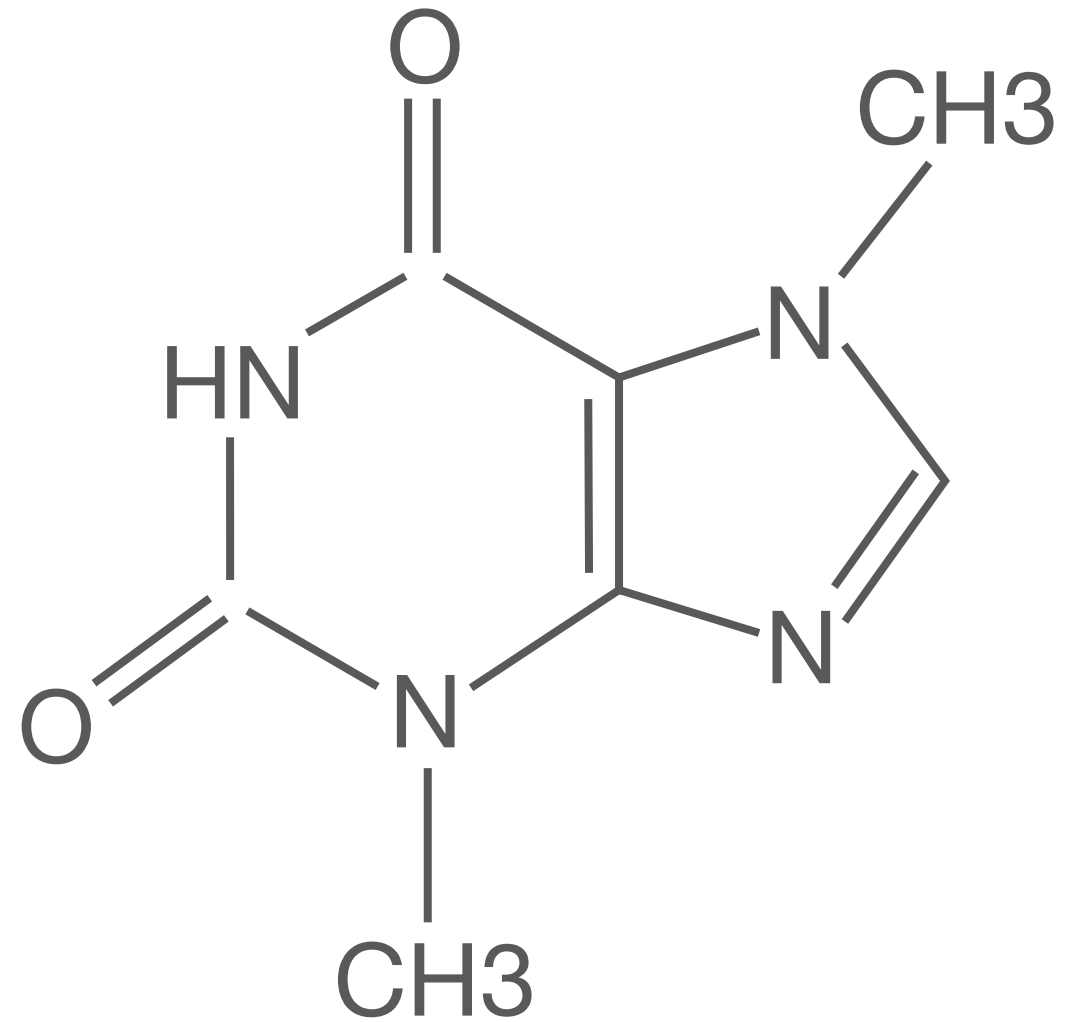
# Sincere vs. Insincere



VS.



# Chemical Formula



Chemical Formula

# Chocolate



## First 4 lines from “When I Heard the Learn’d Astronomer”

- 1 When I heard the learn’d astronomer,
- 2 When the proofs, the figures, were ranged in columns  
before me,
- 3 When I was shown the charts and diagrams, to add, divide,  
and measure them,
- 4 When I sitting heard the astronomer where he lectured with  
much applause in the lecture-room,

## “When I Heard the Learn’d Astronomer”

- 1 When I heard the learn’d astronomer,
- 2 When the proofs, the figures, were ranged in columns  
before me,
- 3 When I was shown the charts and diagrams, to add, divide,  
and measure them,
- 4 When I sitting heard the astronomer where he lectured with  
much applause in the lecture-room,
- 5 How soon unaccountable I became tired and sick,
- 6 Till rising and gliding out I wander’d off by myself,
- 7 In the mystical moist night-air, and from time to time,
- 8 Look’d up in perfect silence at the stars.



# World Map







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## Grade 5 Unit 5: Poetry: Collage of Words

This unit is based around authentic text. There is no free, digital Reader component for the unit.

There are two options for accessing the texts students will need to read:

**Option 1: Purchase a printed licensed text anthology reader from Amplify.** To purchase an anthology, please contact your Amplify sales rep directly or email [texas@amplify.com](mailto:texas@amplify.com). These are the available anthologies from Amplify:

- Amplify TX ELAR G4 Anthology Reader, to be used with the following G4 Units: Personal Narratives, Contemporary Fiction, and Poetry.
- Amplify TX ELAR G5 Anthology Reader, to be used with the following G5 Units: Personal Narratives and Poetry.
- Amplify TX SLAR G4 Anthology Reader, to be used with the following G4 Units: Narrativas personales, Ficción contemporánea, and Poesía.
- Amplify TX SLAR G5 Anthology Reader, to be used with the following G5 Units: Narrativas personales, Don Quijote, and Poesía.

**Option 2: Compile the texts independently.** Below is the list of texts this unit is based on.

| Text Title                                                                  | Excerpt | Author                  |
|-----------------------------------------------------------------------------|---------|-------------------------|
| <i>To The Snake</i>                                                         | N/A     | Denise Levertov         |
| <i>This Is Just to Say</i>                                                  | N/A     | William Carlos Williams |
| <i>Variations on a Theme by William Carlos Williams</i>                     | N/A     | Kenneth Koch            |
| <i>When I Heard the Learn'd Astronomer</i>                                  | N/A     | Walt Whitman            |
| <i>The Copper Beech</i>                                                     | N/A     | Marie Howe              |
| <i>My Father and the Figtree</i>                                            | N/A     | Naomi Shihab Nye        |
| <i>Snow Dust</i>                                                            | N/A     | Robert Frost            |
| #359 (sometimes referred to by its first line "A Bird came down the Walk—") | N/A     | Emily Dickinson         |

|                                           |     |                       |
|-------------------------------------------|-----|-----------------------|
| <i>Advice</i>                             | N/A | Dan Gerber            |
| <i>Traveling</i>                          | N/A | Simon Ortiz           |
| <i>One Art</i>                            | N/A | Elizabeth Bishop      |
| <i>Strange Patterns</i>                   | N/A | Carrie Allen McCray   |
| <i>Isla</i>                               | N/A | Virgil Suárez         |
| <i>Constantly Risking Absurdity (#15)</i> | N/A | Lawrence Ferlinghetti |

You can also find this information within the Teacher Guide Introduction. There, you will find guidance on which texts -- and which excerpts from those texts -- are needed for the unit. Here is an example of the text list in the Teacher Guide:

### **Lesson 1**

Denise Levertov's "To The Snake" offers students an engaging introduction to poetry, presenting a straightforward narrative in an accessible tone. The apostrophe form serves as a useful model for students who are new to poetry, and the contrast between what the speaker feels and what she tells her friends offers students the opportunity to consider her personality and motivation. The poem can be sourced online or from other resources.

### **Lesson 2**

In William Carlos Williams's poem "This Is Just to Say," the speaker uses everyday language to confess to eating someone else's plums. The act stands juxtaposed between illicit and innocent; the speaker's tone and diction suggest that he understood the consequences of his action yet did not regret it. Students will use this poem as a springboard for discussions of tone, considering to what extent, if any, the speaker presents a sincere apology. The poem can be sourced online or from other resources.

Kenneth Koch's "Variations on a Theme by William Carlos Williams" poses a playful reiteration of Williams's form. Koch's poem heightens the absurdity of the speaker's actions and thereby the divergence between the tone of the poem and its stated apology. This poem offers students a model for their own poems focused on tone. The poem can be sourced online or from other resources. Please note that for the activities in this unit, you will only be using an excerpt (the first section) of the poem.

### **Lesson 3**

Walt Whitman's "When I Heard the Learn'd Astronomer" approaches nature as a field for learning and discovery, juxtaposing a night spent studying the stars with an afternoon in a lecture hall. The speaker celebrates the natural world and all he may learn from it, and the poem introduces anaphora, which students will model in their own creative works.

#### **Lesson 4**

Marie Howe's "The Copper Beech" exemplifies the association between poetry and the pastoral in its presentation of a speaker who retreats to her favorite tree for solitude and solace. The speaker notes the tree's individualism while modeling her own. The poem also introduces students to figurative language such as similes. The poem can be sourced online or from other resources.

Naomi Shihab Nye's "My Father and the Figtree" proceeds similarly, looking at the connection between people and the natural world. In the case of Nye's father, the fig tree represents his homeland and his childhood. The poem continues the lesson's presentation of similes, and it also introduces symbolism to students. The poem can be sourced online or from other resources.

#### **Lesson 5**

Robert Frost's "Snow Dust" presents students their first rhymed poem and allows them to begin learning about rhyme schemes. Its rhythm and meter offer a formal contrast to the earlier free verse poems, and the speaker's willingness to find levity in everyday events offers students the opportunity to study character development.

#### **Lesson 6**

Emily Dickinson's poem "#359" (sometimes referred to by its first line "A Bird came down the Walk—"), introduces slant rhyme, metaphor, and other examples of figurative language. The poem's syntax challenges students to read closely, while its metaphors require similar attention. As suggested by Dickinson's definition of poetry, included in the unit introduction, this poem helps students explore the metaphorical possibility inherent in poetry.

#### **Lesson 7**

Dan Gerber's poem "Advice" offers a poignant interaction between father and son, showing how one generation passes wisdom to the next. The poem's use of the implied metaphor between worms and hurtful words offers students the chance to further develop their understanding of this poetic device, while the poem's subtle and nuanced portrayal of the father allows students to reflect on how Gerber uses small details to demonstrate character traits. The poem's straightforward diction and matter-of-fact tone belie its complexity; however, it remains accessible to readers and rewards their close attention. The poem can be sourced online or from other resources.

#### **Lesson 8**

Simon Ortiz's "Traveling" offers a nuanced and poignant glimpse of a man who uses the Veterans Affairs Hospital Library to learn about new places throughout the world, helping him travel mentally to a wide range of places and thus to momentarily escape his surroundings. The poem's subtle details help characterize this man, offering students the opportunity to practice attentive and careful reading and to consider how each element of a poem helps shape the poem's overall meaning. The poem can be sourced online or from other resources.



## Lesson 9

Elizabeth Bishop's "One Art" remains perhaps her most widely known work (and even appeared in a feature-length film), yet this poem bridges popular appreciation and critical attention. Bishop's poem is an exemplary villanelle, a poetic form used infrequently due to its rigorous structure—the 19-line form uses only two rhymes throughout and requires that poets repeat one or more lines in each stanza.

This poem approaches the form masterfully because its content is so well chosen. The speaker, often presumed to be Bishop herself, offers a rumination on loss that moves from the blithe and indifferent to the poignant and arresting. "The art of losing isn't hard to master," the speaker begins, and we believe her so long as she speaks of the errant hour and misplaced keys. When the poem shifts to a "lost" person, however, we recognize that the casual insouciance of the opening lines belies a much deeper grief, one the author struggles to keep at bay. The poem can be sourced online or from other resources.

## Lesson 10

Carrie Allen McCray's "Strange Patterns" comments on early twentieth-century race relations in the United States. Rather than offering a polemic argument, McCray presents two scenes from her childhood, employing parallel structure to show the similarities and differences between scenes. Her poem's nuance reminds students that not everything must be stated explicitly—one important task poets face is knowing when to trust readers to make inferences from the provided material. The poem can be sourced online or from other resources.

## Lesson 11

Virgil Suárez's "Isla" depicts a multilayered alienation—that of adolescence and that of the immigrant. The speaker's ability to empathize with monsters such as Godzilla demonstrates the extent to which he feels monstrous, displaced into a community whose language he does not speak or understand. Suárez's poem carefully reveals that the mother, too, understands monstrosity, although she sees it as rooted not in herself or her son but in their homeland. The poem thus demonstrates how two characters respond differently to the same text and shows how a character's perspective or point of view shapes their reactions and understanding. The poem can be sourced online or from other resources.

## Lesson 12

Lawrence Ferlinghetti's "Constantly Risking Absurdity (#15)" dances through the responsibilities and perils of being a poet, using the extended comparison of poets to tightrope walkers to underscore the difficulty and promise of poetry. Ferlinghetti's descriptions of poets walking the taut tightrope of truth in hopes of catching beauty offer both allusion to and revision of the relationship John Keats described between the two entities in his poem "Ode on a Grecian Urn." Here, truth and beauty are not synonymous, but work in concert, as the poet uses one to access the other. Ferlinghetti's work not only reminds students of poetry's challenges, but also its lofty aims. The poem's structure also expands the formal possibilities students have encountered, demonstrating that lines of poetry need not be tightly confined but may wander across a page, celebrating its spaces the same way an acrobat's jumps demonstrate his delight in the air through which he moves. The poem can be sourced online or from other resources.

*Screenshot of Grade 5 Unit 5: Poetry: Collage of Words Teacher Guide.*



# Welcome!

Grade 5, Unit 5

## Poetry: Collage of Words

In this unit, students will learn the tools and strategies needed to approach poetry.

### What's the story?

Students will explore the **methods** and **devices** used by **poets**, which will prepare them to **read** and **interpret** both **formal and free verse poems**. Students will also have many opportunities to practice what they have learned by **creating their own poems**.

### What will my student learn?

Students will use a **Poet's Journal** that contains activity pages tied to each instructional lesson. The poems for each lesson are printed in the journal, and the activity pages allow students to **review material, answer questions, complete comprehension activities**, and **compose poems** themselves.

In their writing lessons, students will work either independently or collaboratively to **create original poems** that model the structure and style of the poems they studied in each lesson.

### Conversation starters

Ask your student questions about the unit to promote discussion and continued learning:

1. What is an apostrophe poem?  
**Follow up:** Tell me about the apostrophe poem you wrote or heard a classmate share.
2. You have been learning about tone. What is tone?  
**Follow up:** What are some different kinds of tone? Can you give me an example?
3. What have you learned about the poet Walt Whitman?  
**Follow up:** Tell me about his poem "When I Heard the Learn'd Astronomer."
4. What is anaphora?  
**Follow up:** Why do poets use anaphora?
5. Who was your favorite poet, or what was your favorite poem from this unit?  
**Follow up:** Why? What new things did you learn about poetry?

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 5

Unit 5, Lesson 1 - In your own words, summarize Denise Levertov's poem. Be sure to include details about the poetic devices that were used.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 5

Unit 5, Lesson 2 - Today you learned that tone is the way the speaker can demonstrate feelings about something. When the speaker asks for forgiveness in "This Is Just to Say," do you think his tone is sincere or insincere? Give reasons to support your answer.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 5

Unit 5, Lesson 3 - Based on the images projected in the video and the anaphora in the first four lines of Walt Whitman's poem, how do you think the speaker might feel about the lecture? Use details from the poem or video to explain why you think he feels this way.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 5

Unit 5, Lesson 4 - Which poem about nature was your favorite from today's lesson? Explain why and cite an example of figurative language found in that poem.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 5

Unit 5, Lesson 5 - How does the speaker's mood change from the beginning of the poem to the end of it? Explain using details from the text.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 5

Unit 5, Lesson 6 - In the poem "#359," Emily Dickinson compares the bird's wings to the oars of a boat. How are rowing oars and flapping wings similar?

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 5

Unit 5, Lesson 7 - As readers, we might feel a little confused that the poem starts in the middle of a conversation without telling us about the beginning. It's likely that the speaker felt confused too. Why might the poet use this structure in this particular poem?

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 5

Unit 5, Lesson 8 - In his poem "Traveling," Simon Ortiz uses a poetic device called allusion. Explain what an allusion is and name the two allusions in the poem. How do these two allusions add to your understanding of this poem?

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 5

Unit 5, Lesson 9 - Does a villanelle poem follow a particular pattern? Explain what the pattern is and describe one other way that makes a villanelle poem different from others.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 5

Unit 5, Lesson 10 - Explain what parallel structure means when used in poetry. What effect does this parallel structure have on the way you think about the two scenes in "Strange Patterns" by Carrie Allen McCray?

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 5

Unit 5, Lesson 11 - What two things are being compared in the poem "Isla" by Virgil Suárez? What are their similarities? What are their differences?

Name: \_\_\_\_\_

Date: \_\_\_\_\_



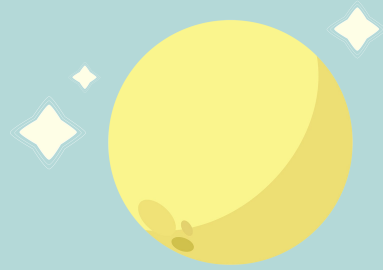
## Grade 5

Unit 5, Lesson 12 - Why do some poets include personification in their writing? Create your own example of personification in a complete sentence.



# Vocabulary

Grade 5 Unit 5: Poetry: Collage of Words



## Common Prefixes

# Introduction: Common Prefixes



A **prefix** is a syllable or syllables placed at the beginning of a *root word* to change the word's meaning.

Let's identify the meaning of a common prefix often found in front of words:

**ex-**

The prefix **ex-** means *away* or *out*.

By recognizing what **ex-** means, you will be able to use the prefix as a clue to determine the meaning of words.

Let's try it together.

What does the word exit mean?



The first step is to identify the prefix in the word:

**exit**

Knowing that the prefix **ex-** means *away* or *out* helps us determine that the word **exit** means a way out of a place.

Let's Try It Together!



The following words appear in the *Poetry* unit:

**exiled**

**excerpt**

Turn to a partner and whisper which prefix is being used.

The prefix **ex-** is being used

**exiled**

**excerpt**

Now let's identify the meaning of each word.

Working with a partner, read both words out loud and discuss their possible meanings.

*Exiled*, away from one's homeland

*Excerpt*, a small part of a larger work; for example, one chapter of a novel or one paragraph of a newspaper article

How can we determine these meanings?

We determine the meaning of the word by understanding the prefix being used.

**ex-:** *away or out*



The following three steps are helpful to follow when determining the meaning of a word with a prefix like **ex-**.

1. Identify the prefix.

expel

2. Determine the meaning of the prefix.

*ex- = away or out*

3. Use the prefix and the root word to define the word.

expel: to force something out

Now Try One by Yourself!



Identify the prefix and meaning of the following words:

**extract**

**exterior**

**export**

Write down the three words and underline the prefixes used.

After underlining the prefixes, write down the meaning of the three words.

Answer



extract

exterior

export



The prefix is **ex-**.

The meaning of **extract** is to remove something by pulling it out. The meaning of **exterior** is outside; an outer part or surface. The meaning of **export** is to send a product out of country to be sold in another country.

# Vocabulary

Grade 5 Unit 5: Poetry: Collage of Words



## Connotations and Denotations

# Introduction: Connotations and Denotations



Today we are going to learn about **connotations** and **denotations**.

The denotation of a word is the literal, dictionary definition.

But a connotation is a deeper meaning we associate with a word. It includes the feelings or meanings suggested by the word.

Let's look at this sentence:

We have lived in a lot of **houses**  
but none of them have had a pool.

The denotation of a word is the literal, dictionary definition.

The denotation of **house** is a **place where someone lives; living quarters.**



But some words also have a connotation, or a deeper meaning we associate with the word.

Let's compare some denotations and connotations of similar words to better understand why someone would choose to use the word *house*.

Review the following words and meanings.

| <b>Word</b> | <b>Denotation</b>            | <b>Connotation</b>                                                         |
|-------------|------------------------------|----------------------------------------------------------------------------|
| house       | living quarters              |                                                                            |
| home        | building where someone lives | a special place filled with warmth, family, or other good, familiar things |

Why do you think the author of this sentence uses the word **houses** instead of **homes**?

We have lived in a lot of **houses**  
but none of them have had a pool.

We have lived in a lot of **houses**  
but none of them have had a pool.

This sentence seems to say that without a pool, none of the places this person has lived really seemed like **home**.

When writing, picking a word with the right connotation can be very important in getting your meaning across.

Let's Try It Together!



Let's look at another pair of words.

**walk and pace**

Think about the meanings—both denotation and connotation—of each word.



Remember that the denotation of a word is the literal, dictionary definition.

A connotation is a deeper meaning we associate with a word. It includes the feelings or meanings suggested by the word.

| <b>Word</b> | <b>Denotation</b>                                            | <b>Connotation</b>                 |
|-------------|--------------------------------------------------------------|------------------------------------|
| <b>walk</b> | move by taking steps on foot                                 |                                    |
| <b>pace</b> | walk at a slow or deliberate speed, sometimes back and forth | often implies anxiety or agitation |

Based on the connotation of **walk** and **pace**, which fits best in the following sentence?

Anna \_\_\_\_\_ as she nervously waited to learn her test grade.

| Word | Denotation                                                   | Connotation                        |
|------|--------------------------------------------------------------|------------------------------------|
| walk | move by taking steps on foot                                 |                                    |
| pace | walk at a slow or deliberate speed, sometimes back and forth | often implies anxiety or agitation |

**Paced** works best in this sentence, because Anna is nervous about getting her grade. Because **pace** often suggests anxiety, it is the best choice.

Now try one with a partner. Look at these words:

**verbose**

**wordy**

Both of these words mean using more words than needed.  
But they have a different connotation.

| <b>Word</b> | <b>Denotation</b>            | <b>Connotation</b> |
|-------------|------------------------------|--------------------|
| wordy       | using more words than needed |                    |
| verbose     | using more words than needed | boring or tedious  |

Based on the connotation, which word would fit best in the next sentence?



I know Uncle Bob loves his job, but his \_\_\_\_\_ descriptions about filing documents make me want to fall asleep!

| Word    | Denotation                   | Connotation       |
|---------|------------------------------|-------------------|
| wordy   | using more words than needed |                   |
| verbose | using more words than needed | boring or tedious |

Raise your hand if you would select **wordy**.

Raise your hand if you would select **verbose**.

I know Uncle Bob loves his job, but his **verbose** descriptions about filing documents make me want to fall asleep!

**Verbose** works best here, because its connotation of boring helps reinforce the speaker's meaning.

1. Review the denotation, or dictionary definition.
2. Think about each word's connotation.
3. Pick the one that best fits your sentence and context.

Now Try One by Yourself!



Look at this passage.

I am sure that Cleo was a stray cat before she found us. She was so \_\_\_\_\_ that I bet she hadn't eaten a real meal in weeks!

Review the following words and meanings.

| Word    | Denotation                                 | Connotation                         |
|---------|--------------------------------------------|-------------------------------------|
| petite  | small, especially with regard to body size | cute or attractive                  |
| scrawny | small, especially thin                     | underfed or malnourished, unhealthy |



Complete the sentence with the best choice.

I am sure that Cleo was a stray cat before she found us. She was so \_\_\_\_\_ that I bet she hadn't eaten a real meal in weeks!

| Word    | Denotation                                 | Connotation                         |
|---------|--------------------------------------------|-------------------------------------|
| petite  | small, especially with regard to body size | cute or attractive                  |
| scrawny | small, especially thin                     | underfed or malnourished, unhealthy |

Answer



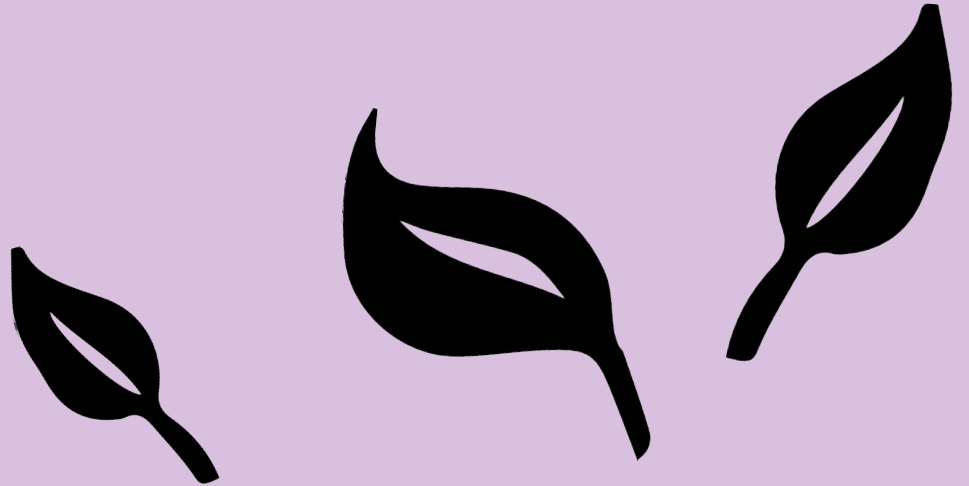
I am sure that Cleo was a stray cat before she found us. She was so **scrawny** that I bet she hadn't eaten a real meal in weeks!

# POETRY

## Grade 5 Lesson 4: "The Road Not Taken" by Robert Frost



# Introduction



Today we are going to read “The Road Not Taken,” a poem by Robert Frost, who also wrote “Snow Dust.”

Before we read this poem, turn to a partner and share one thing you remember about Frost.

As we read, think about what problem the speaker has at the start of the poem.



Read “The Road Not Taken” by Robert Frost aloud.

The poem can be found on the program’s digital components site.

What problem does the speaker have at the start of the poem?

What lines from the poem give you that answer?

What problem does the speaker have at the start of the poem?

*The speaker wants to travel both paths but cannot.*

What lines from the poem give you that answer?

*“Two roads diverged in a yellow wood, / And sorry I  
could not travel both / And be one traveler, long I stood”*

Reading



We’re going to look more closely at the speaker’s problem as we continue our discussion about **theme**.

What is the definition of theme?

What is the definition of theme?

*A theme is the underlying message or big idea of a poem or other work.*

We are going to read the poem again. As we do, think about how the speaker feels about having to choose a path.



Read “The Road Not Taken” by Robert Frost aloud.

The poem can be found on the program’s digital components site.

How does the speaker feel about having to choose a path?

Name some lines in the poem that support your answer.

How does the speaker feel about having to choose a path?

*It is a hard decision. The speaker wishes it were possible to take both paths.*

Name some lines in the poem that support your answer.

*Answers could include “sorry I could not travel both,” “long I stood,” “I doubted if I should ever come back,” etc.*

Are the two paths similar or different?

What lines from the poem give you that answer?

Are the two paths similar or different?

*similar*

What lines from the poem give you that answer?

*"as just as fair," "worn them really about the same,"  
"both that morning equally lay / In leaves no step had  
trodden black"*

Turn and talk to a partner about the following questions.

If the paths are the same, does the speaker’s choice matter? Why or why not?

What story does the speaker say they will tell in the future?



What story does the speaker say they will tell in the future?

*They will say that they took the less-traveled road and that choice made a big difference.*

How is that story different than what they described earlier in the poem?

Based on that description, do you think the speaker’s choice “made all the difference”?

How is that story different than what they described earlier in the poem?

*Earlier in the poem, the speaker said the paths were traveled equally. Neither road was less-traveled.*

Based on that description, do you think the speaker’s choice “made all the difference”?

*No, because both paths were equal. There would be no difference in how they affected the speaker or how the story will be told in the future.*

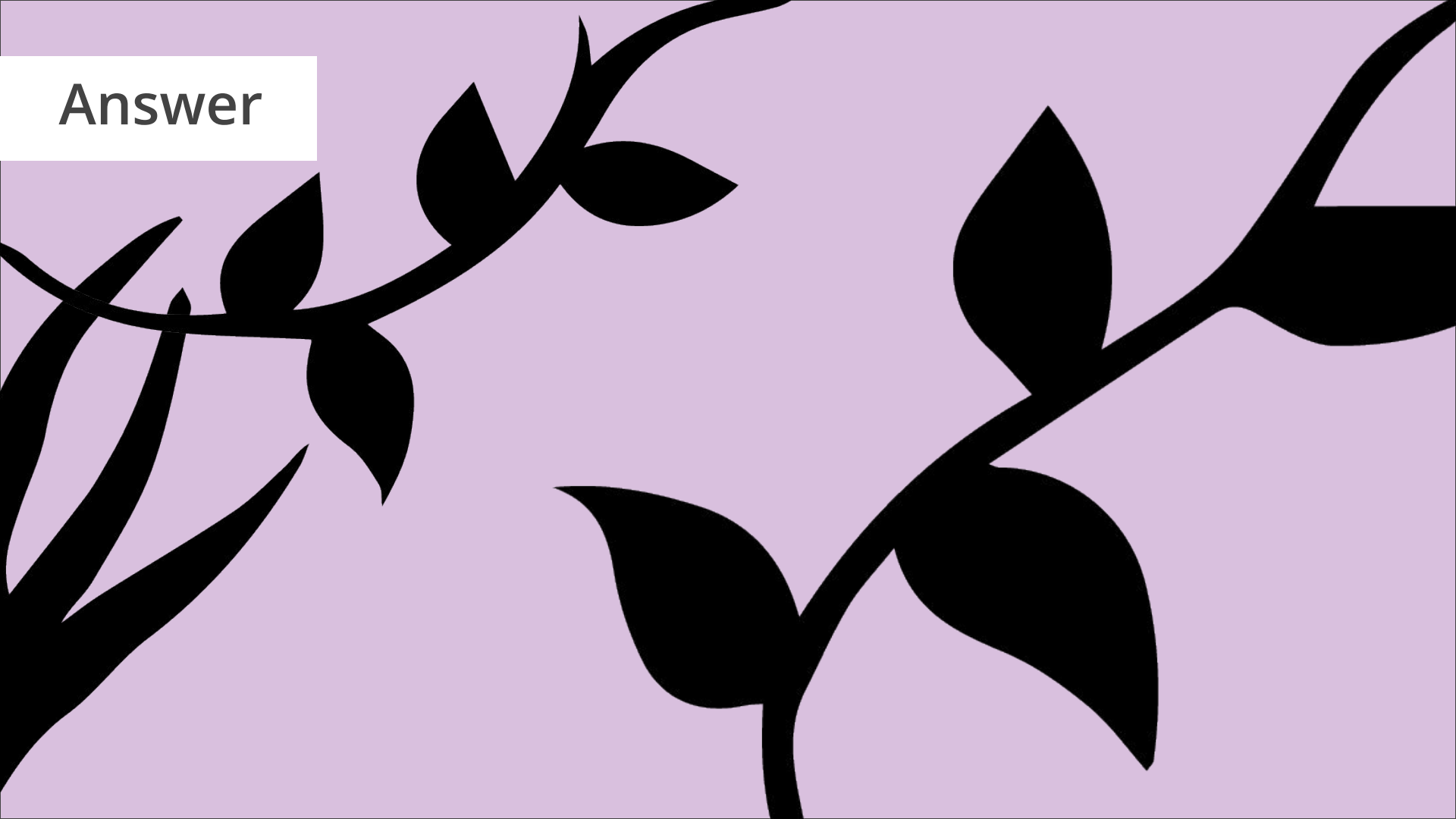
# Wrap-Up



We’ve learned before that one way to find the theme of a poem is to look at how characters respond to situations.

Based on the lines that describe the speaker’s decision and their retelling of what happened, what do you think the theme of this poem is?

Answer



*There are a few possible answers, including that sometimes the choice you make is less important than your attitude about that choice.*



## The Road Not Taken

Robert Frost

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same,

And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I—  
I took the one less traveled by,  
And that has made all the difference.